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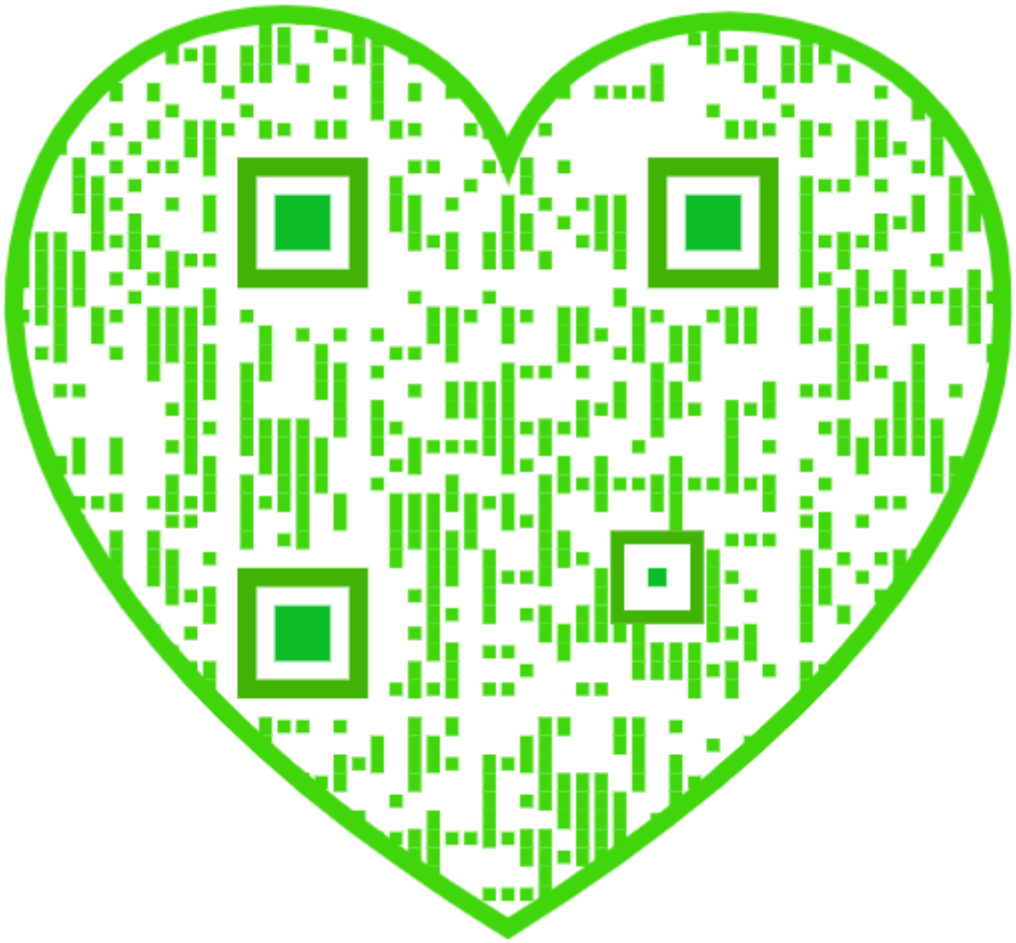
CHRISMAN'S
New Century
Shorthand



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NEW CENTURY SHORTHAND.

A plain, easy, and comprehensive method of brief writing, by means of which the words of the most rapid speakers may be reported verbatim. It may also be used for correspondence in place of the ordinary longhand writing, as its perfect legibility makes it readable to any one acquainted with the art. Especially suited to school-room work, taking lessons by mail, or self-instruction.

BY

CLARENCE CHRISMAN.

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St. Louis.
THE CHRISMAN PUBLISHING CO.

Notice to Authors, Teachers, Critics, Etc.

Many of the principles of shorthand are common property, and can be used by any one. The author of this system, of course, does not claim protection on such as these as he has made use of, but he hereby gives notice that his copyright protects him on all new principles introduced, and also on the arrangement of the lessons and the manner of presenting the subject.

Honest criticism and comparisons with other systems are invited. It must be remembered, however, that fair comparisons are difficult to make, on account of the number of things to be taken into consideration. On the page headed Exercise on Vowel Indication will be found about 180 common English words, and on the opposite page their correct outlines in shorthand. Authors or promoters of other systems are invited to write these words in their style of writing for the purpose of comparison, or a similar number of any other common English words may be selected. Some of the articles in shorthand in the back of this book also appear in other textbooks, thus affording an additional means of comparison.

Anticipating many inquiries in regard to wherein his system differs from others, and why he made the changes, and at the same time wishing to express his opinions on other pertinent matters, the author respectfully invites a perusal of the following statements:—

1. Where two strokes are given for one consonant, the first one is preferred, for the reason that it usually makes better angles with preceding and following strokes. This manner of turning the strokes creates a distinction between certain strokes, even if both are written light. Thus f is distinguished from v, for the reason that f usually curves to the right, and v to the left.

2. F and v are inverted in most systems when initial hooks are added. In this system they may be turned either to the right or to the left whether they have initial hooks or not

3. The mp in most systems is simply a heavy m; a very bad feature, for the reason that shading cannot be depended upon in rapid writing, and it is especially difficult to shade horizontal strokes when writing with a pen. The mp of this system can easily be shaded, and it readily takes the hooks and other appendages.

4. The ability to write the stroke m either upward or downward will be found of great value, especially in such words as *mental*, *advancement*, etc., and in the phrases *to: him* and *to: me*. If any objection is made to the use of a heavy upward stroke, attention it called to the fact that 99 persons out of 100 if left to their own resources will write this stroke upward. If a pencil is used, it is just as facile a stroke as the ng; and if a pen is used, it is more readily made than the ng. It should be borne in mind, too, that the initial and final m hooks obviate the use of the stroke to a great extent. Attention is also called to the fact that when writing rapidly, or without shading, the m stroke may be written in the direction of r, and thus distinguished from l.

5. In most systems the n is turned in several directions, as in the words *uncertain*, *insult*, *insurrection*, *instructed*, *uninstructed*, etc., and even then fails often to give good angles, as for instance in such words, as *injured*, *enrich*, etc. In this system it is turned in but two ways, does not resemble any other stroke, and always makes good angles.

6. In nearly all other systems the ing is represented in several different ways, usually involving the lifting of the pencil. In this system it is repre-

sented by a stroke, and as this stroke can be curved either upward or downward, it always makes a good angle.

7. The st and str loops are not used on the beginning of strokes for the reason that they are awkward; their use also prevents the proper halving of strokes, and often necessitates a change of form in derivatives. The small semi-circle for y joined to other strokes is discarded, it being of no practical use. The small w hook is used for the reason that it is a more facile stroke than the large hook, especially on t and d, and for the further reason that strokes bearing this small hook may readily be halved. The sw loop is substituted for the various other ways of representing this combination, and it is believed that its use will greatly facilitate rapid writing. The m hook is written on the n hook side for the reason that the two sounds are analogous. The ler strokes solve a problem that has perplexed stenographers for many years. The tive hook is at last written on the correct side of the strokes, the abolition of the large shun hook being the solution of this problem. Notice that the tive is analogous with the sound of v, and should therefore be written on the same side. The shun circle solves the problem of adding other strokes to this sound, as in the words *patiently*, *affectionate*, etc. The tick for con, com, etc., solves the problem of representing these sounds, and effectively prohibits the making of the outline of the word, and then going back to place the dot. The zhe stroke is discarded as being useless. Numerous other things have been omitted because of their impracticability.

8. Especial attention is called to the fact that there are no dots used for vowels or word-signs in this system. Teachers and writers have long been aware of the many objections to their use, but no one seemed to suggest a remedy. A light dot is hard to see and read, and as paper is seldom free from small specks there is always the chance of mistaking one of them for a word-sign or vowel. A heavy dot is more difficult to make than a heavy dash. A dot that is really heavy cannot be made without extra heavy pressure and a twist of the pencil, and all this requires time.

9. Many authors or publishers of well-known systems would be glad to make improvements in them, and would do so were it not for the fact that they are committed to a certain way of writing, and to make a change would involve the loss of thousands of dollars' worth of engraved plates, printed matter, etc.

10. Long experience in the school-room, where the author was thrown in contact with writers of many kinds of systems convinces him that all geometric systems of shorthand are good, some being better than others; all "script" systems are bad, some being worse than others. The fact that some few (very few) persons write script systems well does not prove anything, for some are so gifted that they can do good work with very poor tools. And, besides, it takes more than one swallow to make a summer. Neither does the fact that some persons make a failure with geometric systems prove anything. The Creator in his infinite wisdom has seen fit to deal so meagerly with some people that we know not what would become of them were it not that this same Creator, seemingly repentant of his meagerness, watches over such as these along with sailors, children, etc.

11. The authors of script systems generally make much of the fact that their systems are based on the common longhand. This in itself should condemn them, for any schoolboy knows that no clumsier method of expressing one's thoughts ever existed than this same longhand. Rather than learn a

system founded on the common longhand, it would be better to write simply abbreviated longhand, writing rcd for *received*, mk for *make*, etc. This method of writing will be found just as speedy as script systems, and has the advantage of being legible.

12. Occasionally some one condemns geometric shorthand on account of its angularity. What shall we think of such a one as this? For centuries shorthand authors have labored to secure a system in which good angles predominate, and their books are full of rules for the use of certain strokes with that very end in view. Any one with sufficient intelligence to find his way to school alone should know that two strokes joining at an acute angle are more readily written than two joining at an obtuse angle. The fact is, the difficulty of writing them increases at an exact ratio with their obtuseness, and decreases at an exact ratio with their acuteness. There may be one or two persons in the world who cannot understand this. It is to be hoped, however, that there are no more, and that even these few may be taken care of by the Creator along with the sailors, etc.

13. It is a difficult matter to get an honest, competent opinion regarding the merits or demerits of shorthand systems. The very persons whom one would naturally suppose to be well informed on such matters are often utterly at sea themselves, and are either incapable or unwilling to give advice that would be worth taking. Nearly all of the shorthand periodicals are controlled by the authors or publishers of the particular systems they extol; therefore what they say about their own property should be taken with the customary grain of salt. The same remark, of course, applies to this system and what the author says in favor of it. So, after all, a searcher for the right stenographic path will have to depend on his own common sense and judgment in making a selection. However, there is a method of comparison by which any intelligent person can approximate the relative value of systems. It will be furnished by the author on request.

14. Some of the magazines devoted to shorthand and typewriting are in a measure independent, and occasionally express honest opinions about the subjects they consider. But inasmuch as most of them derive all their profits from the advertising matter they carry, it is seldom that they will express an opinion adverse to anything advertised in their columns. To the contrary, they frequently enlarge on the merits of something they know to be utterly without merit, merely for the sake of having the advertisement continued. This, dear reader, should convince you that not everything you see in print is worthy of being engraved on the tablets of your memory.

15. So far as the author is aware, this book is the first to be published in which a successful use of photo-engraved shorthand has been made. This process, when successful, has the advantage of presenting to the student an exact facsimile of correct shorthand, and in addition is free from the stiffness that characterizes the ordinary engraved shorthand. Attention is called to the *progressiveness* of the shorthand, it gradually developing into small, light, and compact outlines.

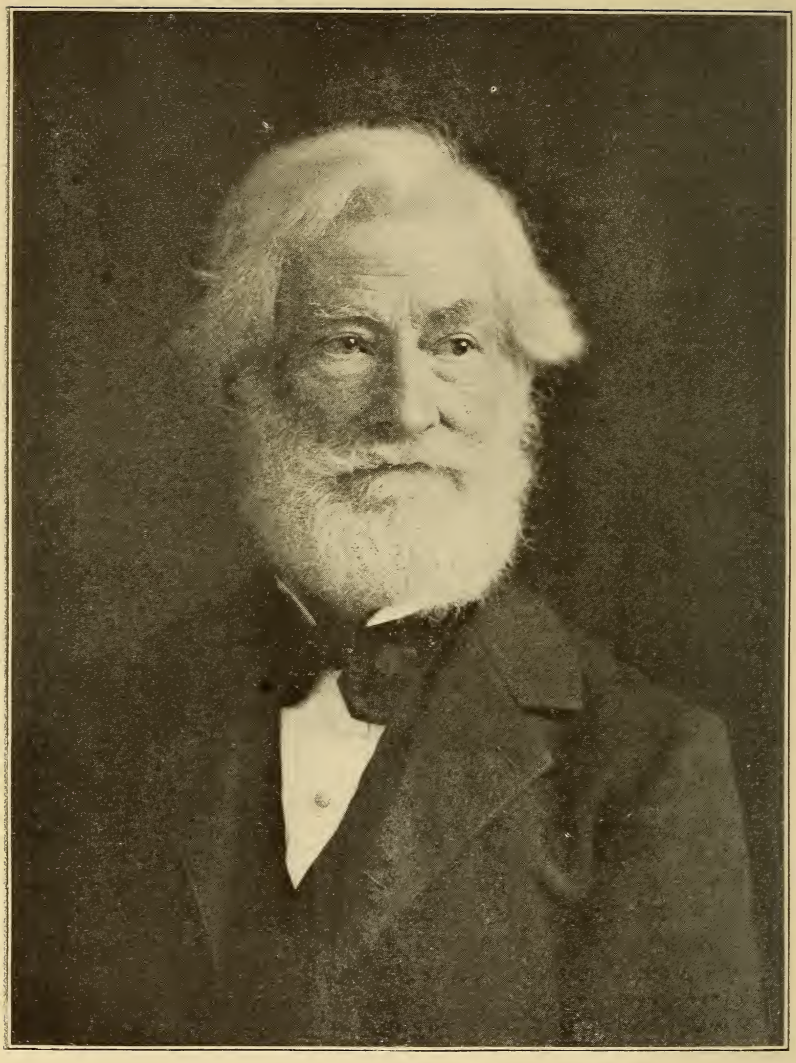
16. In conclusion, the author invites you to consider the following: If there were no geometric systems in use, and some one would invent one and present it to the public, he would be hailed as the greatest inventor of the age, and a benefactor of mankind. *To condemn this particular system of shorthand is to condemn all geometric systems.* Communications addressed to the author at St. Louis, Mo., will reach him.

The Old Red School.

When mem'ries fond my heart o'erflow
Sweet visions softly come and go;
And dreaming thus of bygone days,
The scenes of childhood throng.
The old red school, deep banked with snow,
Bright boys and girls with cheeks aglow;
My dear old home where oft I've heard
My mother's cradle song.

Not everybody has had the good fortune to attend a country school, and many of those who have not are apt to think lightly of it as an institution of learning. But it must be remembered that some of the greatest men the world ever saw had no other kind of schooling. It is not always the surroundings that make a man. The quality of greatness must be in the man himself; and if it is there, it will come out in spite of unfavorable surroundings. In most of these country schools great stress is laid upon mastering the three R's, and by the three R's is meant Reading, 'Riting, and 'Rithmetic. A thorough understanding of these subjects is the best possible foundation upon which to build the superstructure of life. For it is a self-evident fact that any one sufficiently intelligent and industrious to become a good English scholar possesses all the qualifications necessary to enable him to succeed in whatever he may undertake.

(NOTE: The author never attended a country school.)



BENN PITMAN,
(At Eighty.)

Author of American Pitmanic Shorthand and brother of Sir Isaac Pitman, the Inventor of Phonography.

PREFACE.

THE system of shorthand presented herein is the result of over twenty years' acquaintance with the subject, during which time the author studied, wrote, and taught several of the leading shorthand systems. For many years he was in charge of the shorthand department of one of the largest business colleges in the United States, and successfully taught thousands of young people (and some not so young) the art of shorthand. Nearly all of these graduates secured good positions as stenographers, and many of them developed into teachers and reporters.

While teaching shorthand, the author made a careful study of the difficulties encountered by the student, and in the following pages he has endeavored to overcome them by reducing the art to its simplest form, and by presenting each principle in such a plain manner as to make it within the understanding of all. Lessons proceed from the simple to the more complicated, each succeeding lesson being in a measure a review of all preceding ones. Each principle is not only explained fully and clearly, but is accompanied by numerous examples illustrating its application.

It has been the author's aim to do away with memorizing as far as possible. The subject can be absorbed. The student can learn a few of the consonants and vowels at a time by forming them into words, and writing the words so formed over and over until he is familiar with them. The word-signs may also be absorbed by weaving them into sentences, and rewriting such sentences until the hand and mind act in perfect unison.

It will be observed that in this book the correct outline and position for a word are given at the very beginning, so that it will not be necessary at a later time to *unlearn* a certain way of writing a word and write it differently. Indeed it is very doubtful if an outline once fixed in the mind can ever be entirely forgotten, so it is therefore very important that first impressions should be correct. It would be foolish to teach grammar-school children to read and write a word in a certain way, and then in the high-school teach them another. So why do it in shorthand?

In conclusion the author wishes to say that his system is "new" only in the sense of now being placed in book form. It has been given the severest tests, and nothing has been retained that did not stand them. No ordinary person can talk faster than it can be written and it is so legible that it can be written on unruled paper, without shading, and still be read; in fact, any one thoroughly familiar with it can turn it upside down and read it backwards. And best of all, it is so simple that it can be learned in a few months by any fairly well educated person.

C. C.

CONTENTS.

The regular lessons begin on page 22 and end on page 85, there being 20 lessons on principles. The intermediate exercises on word-signs are not explanatory of the principles; therefore the 20 principles are explained in 20 short lessons. All pages preceding and following the regular lessons are devoted to helpful tables, articles on shorthand, reading matter in shorthand, etc., and should be made use of in the study and preparation of the lessons.

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SYNOPSIS OF THE PRINCIPLES.

The words given as examples appear opposite in shorthand.

1. A small initial, final, or medial circle for s or z; as in *s*tuffy, advi*s*e, offen*s*ive.....
2. A large initial, final, or medial circle for ses, sez, zes, or zez; as in *sys*tem, pos*ses*ses, e*xis*ting.....
3. A small final or medial loop for st or zd; as in unre*st*, refu*sed*, ela*st*ic.....
4. A large final or medial loop for str; as in du*ster*, fea*ster*s, di*stur*b.....
5. A small initial, final or medial semi-circle for brief w; as in *w*itness, path*w*ay, be*w*ail
6. A small initial or medial reversed hook for w; as in t*w*ist, untw*i*st, q*u*ota.....
7. A small initial or medial loop written at right angles for sw; as in *sw*eeping, *sw*ing, un*sw*addle.....
8. A small initial or medial hook for r; as in t*r*ying, f*r*eeness, injur*es*.....
9. S or z added to r by joining, and by writing the circle within the hook; as in sp*r*inkles, disg*r*ace, deceiv*er*.....
10. A small initial or medial hook on straight strokes, large on curves, for l; as in app*l*iance, f*l*ying, nove*l*ties.....
11. S or z added to l by writing the circle within the hook; as in *s*uppleness, vi*s*ibleness, e*x*ample.....
12. A small final or medial hook for n, or joined for ns; as in benig*n*, unrei*ns*, ki*ns*folk.....
13. A small final or medial hook for f or v; as in pu*ff*, repa*ves*, pro*ven*.....
14. A large initial, final, or medial hook for m; as in *m*ake, unri*ms*, Ca*m*den.....
15. A large initial or medial hook for ler, lor, lar, etc.; as in *lear*ns, boi*lers*, fee*ler*.....
16. A large final or medial hook for tive; as in effec*tive*, na*tive*, na*tiv*ity.....
17. A small final or medial curl for shun or zhun; as in affec*tion*, possess*ions*, affec*tion*ate.....
18. Strokes made double length to add ter, der, or ther; as in en*ter*prise, unloa*ders*, ra*ther*
19. Strokes made half length to add t or d; as in straigh*tens*, uninstruct*ed*, Lon*don*er.....
20. A small initial tick or curl for com, con, etc., or by disjoining; as in *com*pleteness, *con*structiveness, un*com*mendable.....

SHORTHAND.

Definition.—Shorthand may be defined as a system of writing sufficiently brief to be written with great rapidity, and sufficiently legible to permit its being read promptly and correctly. Shorthand is known under various names, such as "phonography," "stenography," etc., all of which have much the same meaning. We will call it simply "shorthand," and the ordinary way of writing we will call "longhand."

Uses.—Shorthand may be used for many purposes, such as correspondence, keeping a memorandum, reporting speeches, lectures, sermons, etc., but its principal use is to take the dictation of business men, and thus enable them to talk their letters instead of write them.

Speed.—For ordinary purposes, you should be able to write at least 100 words per minute, and to read it without hesitation. For general reporting and court work a speed of about 200 words per minute will be necessary. The system herein presented will enable you to attain this speed.

Materials.—Ordinarily you should use a note book which is about 8½ inches long and 6 inches wide, with leaves opening lengthwise. The lines of writing should be about one-half inch apart. You should write from the center of the book toward the bottom, and should continue all the way through the book on one side of the leaves. When you get to the end of the book, turn it over and go back towards the beginning. In writing shorthand you should always have a line on which to write, and it will be better to avoid writing on a line which is too close to the top or bottom of a page. If you use a pencil, you should get a note book in which the paper is slightly rough; if you use a pen the smoother the paper the better. Keep your pencil well sharpened, and press on it lightly, holding it much the same as you do when writing longhand. Avoid putting your pencil in your mouth, just turn it a little so that the other side of the lead touches the paper, and it will write plainly. Use medium pencil, black lead, good quality.

Education.—While your ability to master shorthand will depend to a considerable extent upon your physical expertness, to a still greater extent it will depend upon your general education. Almost any one can learn to *write* shorthand. The ability to read your notes, however, will depend almost entirely on the knowledge of the language you are using. Therefore, when you take up the study of shorthand, if you are a poor speller, know little or nothing of punctuation, grammar, rhetoric, arithmetic, penmanship, etc., you should devote a considerable portion of your time each day to these studies.

Shorthand Systems.

Every author of a shorthand system naturally thinks his system superior to all others, and it really should be at the time of writing it, for the experience of others combined with that which he himself has gained should enable him to make great improvements. But even though we grant that he has evolved a superior system, he will have trouble in convincing others of the fact, for the reason that those who understand some system of shorthand will be loath to admit that there could possibly be anything superior to theirs, and those who know nothing at all about the subject are, of course, not in a position to judge. Thus it will readily be seen that a new system will meet with opposition, and the more meritorious it is the stronger will be the opposition, especially from those interested in other systems.

It is amusing to note the claims of superiority set forth by promoters of various systems. One thinks that everybody should learn his system because it is the "oldest." Another claims that his system is the shortest in the world, and prints tables comparing it with other systems, showing it to be really shorter *to the eye*. But this brevity is secured at an immense sacrifice of legibility, and involves the lifting of the pen to make various circles and dashes. Another "author" presents a system that everybody should learn because it is so "easy." This particular author revives the old connective vowel scheme, the vowels being composed of large and small circles, under which you go back occasionally to place little dots and dashes. The words in the beginning of the book are so legible and so "easy" that they make a strong appeal to the feeble-minded, but when the misguided learners of this system try to make practical use of it they will no doubt conclude that the word "easy" has a double significance.

Leaving other systems and authors to shift for themselves, the author of this particular system wishes to call your attention to a few of its good points:—

1. It is based on scientific and time-tested principles.

2. Its legibility is beyond question, and it takes a middle ground in the matter of brevity.

3. It is logical, there being few exceptions to given rules.

4. It is especially well adapted to phrasing, the angles being good.

5. On account of being able to turn the strokes in different ways, it possesses great lineality.

6. It permits almost every word to be written with one movement of the pen.

7. There are no small dots to be confused with specks on the paper.

8. The book contains an immense amount of engraved shorthand, fully illustrating every principle, and furnishing the learner with abundant practice matter.

9. Complete words are taken up at the very beginning, and each lesson on principles alternates with a lesson on sentences or business letters.

10. Word-signs, contractions, and the art of phrasing are taught from almost the very beginning of the book.

11. The lessons are of definite length, and are so arranged that a complete lesson lies before the student as he opens the book.

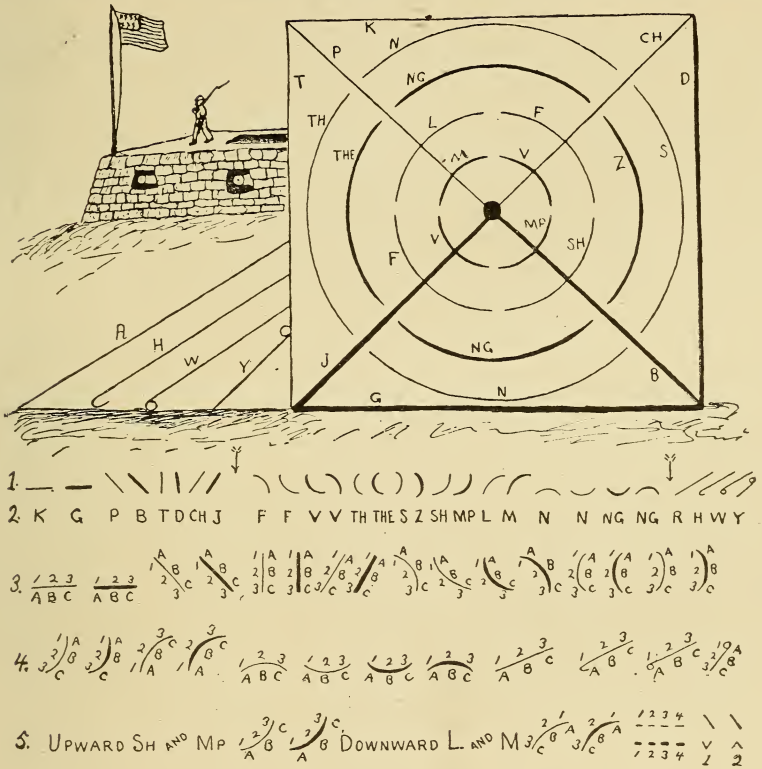
Basis of Shorthand.

The system of shorthand presented in the following pages is based upon the lines of the circle and square, and is therefore *geometric*. The world itself is round, and if you will look about you you will discover that all through nature curved lines predominate. There are straight lines also, for though the trunk of the towering pine tree of the forest is nearly always round, it is at the same time nearly always *straight*. And also, even though straight, it may lean far out of the perpendicular. Therefore this one object may be round, straight, and oblique, and withal beautiful. Just so with shorthand:—the strokes may be curved, straight, and oblique; and if properly made, beautiful.

Another point to which attention may be called when comparing shorthand to the beautiful pine tree of the forest, is this:—In writing shorthand, we take some of the strokes and cut them up into little bits, and call them vowels. These vowels we place to the left and right and before and after the strokes, and when so placed may be likened to the leaves with which Nature adorns the trees. When we write shorthand slowly we put in all these vowels; these leaves. When we write rapidly we leave (no pun intended) them out. When we see a tree with all its leaves, it appears to be a more complete and beautiful tree than when it is leafless; and when in leaf we can tell better what sort of a tree it is. However, it may be stripped entirely of its leaves, and even a child can tell that it is still a tree. In one respect, shorthand is very much like this. Strip a shorthand word of its vowels, its leaves, and we still recognize it as a word; but, unlike the tree, it is more beautiful without its leaves than with them. Not only is it more beautiful, but to the experienced writer, it is in one sense more legible, for too many vowels in a word only serve to confuse him. He prefers to see the bare outline, and can recognize the word more quickly in this form for the very simple reason that he can concentrate his power of analysis on one or two objects instead of having to consider many. Or you may liken the operation to that of a child, learning to walk. At first he crawls, then he walks a little by having some one hold him up, or by using a bench or chair for support; finally he starts across the floor without a single support, and after a few trials not only can walk but can run; and, being able to run, he scorns the props that at first were so essential.

When shorthand is used for reporting it is often necessary to write it at an exceedingly rapid rate of speed, and when so written, still carrying out our comparison of it to the pine tree, not only must the leaves fall, but whole branches must go. In some cases the whole tree must go, but be not alarmed, these are only small trees, and the wise reporter when he comes to them knows just where they should go, and has no difficulty in setting them out again, and when he has finished transcribing his notes, lo and behold he has row after row of trees all in their proper order; trunks, branches, and leaves, all complete. Such is the beauty of geometric shorthand.

Illustration of the Geometric Shorthand Lines.



1. In the above modified military target, all but four of the geometric shorthand lines are shown. The four not included in the target are placed on the side as props, and right good props you will find them.

2. In the target, the strokes are necessarily of different lengths. Line No. 1 shows the correct length of the strokes and their proper relation to each other. Observe that the r, h, and w are a trifle longer than the other strokes. Line No. 2 gives the ordinary English letters represented by the shorthand strokes.

3. Lines Nos. 3, 4, and 5 illustrate the relation of the vowels to the consonants—1, 2, and 3 representing the correct position of first, second, and third-place vowels coming before consonants; and A, B, and C those coming after consonants. This table will be of great value as a reference, and there need be no possible excuse for not getting a vowel in its exact position.

4. At the end of line 5 will be found a k stroke cut into four parts to represent the four short vowels, and g cut to represent the long vowels. Two others are formed from the two halves of the p stroke.

Method of Study.

1. The instructions accompanying each lesson should be read over slowly and thoughtfully, and the examples studied carefully, before any attempt is made at reading and writing the lesson. Next, all the words in the reading exercise are to be read, at the same time referring back to the instructions to ascertain the particular rule under which each word is written. When all the shorthand can be read, and the rules governing their formation are understood, the next thing to do is to write them in shorthand, imitating the copy as closely as possible. After each shorthand word, write what it is in longhand, taking care to spell it according to the dictionary, and, if it is a proper name, to capitalize it. Also take care to write your longhand very plainly. When you are sure your work is correct, practice writing the shorthand words over and over—you can scarcely write them too many times—that is, so long as you write them carefully. To write them badly is a mere waste of time.

2. After mastering the reading exercise, take up the writing exercise, and reverse the operation in this—writing the longhand first. Use the words of the reading exercise as models, imitating them as closely as possible. A frequent reference to the Table of Appendages, and the illustration of the military target, showing the exact slope of the strokes, and how the vowels are placed before and after them, should be of great help to you.

3. The accented vowel in a word determines its position; therefore, if you are not sure of its accent, consult the dictionary. In trying to read a shorthand word, remember that its position indicates the accented vowel. If it is in the first position, accent the first first-place vowel. If that does not give you the correct word, and it should have two first-place vowels, try the accent on the second one. Another way: Write the shorthand letters of the word in plain longhand. Suppose the word is *defiance*, and you write it in this manner—d-e-f-i-a-n-s, and you try the accent on the e. That will not give you the correct word. Try it on the i, and it will.

4. Nearly always when you can't read a word, it is because you are naming the consonants and vowels in the wrong order. Try them in a different way. Look up the rules. Review a few lessons. You may be tempted to say that the book is wrong, that it is a mistake, but the mistakes in this book are rare. Some vowels are purposely omitted, occasionally a stroke or a vowel is heavy or light, when it should be the opposite, but little things like these should not worry you. Many of the outlines in the book will spell more than one word, but one will be enough. It will be a good plan to review after each exercise on review questions, going back each time to the place from which you reviewed before.

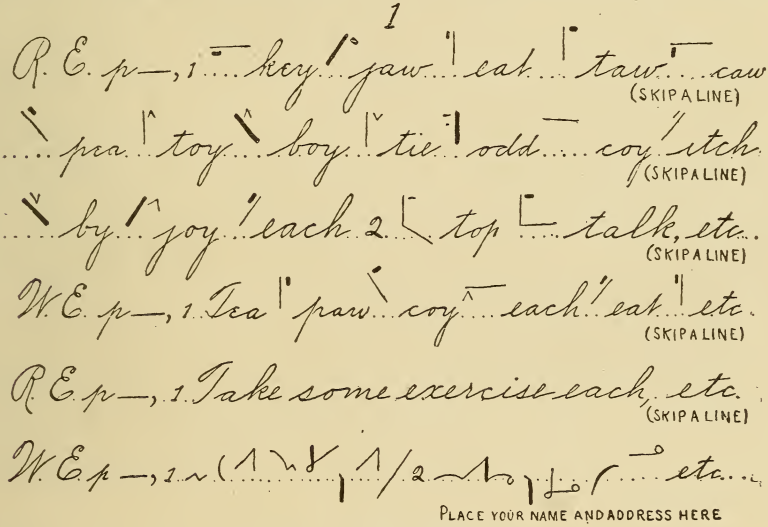
5. A good way to test your knowledge of the lessons is to transcribe the shorthand into longhand, then transcribe the longhand back into shorthand, and compare it with the engraving. This method can be made especially useful in the sentences and letters. After you have gone through all the principles, you can really educate yourself in correct shorthand writing by transcribing the business letters, etc., in the back of the book into longhand, and then writing your longhand back into shorthand, and comparing with the engraving. Do this until your work is free from error, and you will have a good knowledge of shorthand.

Lessons by Mail.

1. While it is possible to learn shorthand entirely by one's self, it is desirable to have the lessons looked over by a competent teacher. This can be done by preparing them as herewith directed, and sending them in by mail.

2. It will be necessary for you to do more memorizing than if you had a teacher with you, and you will also have to make more use of the reference tables, such as the lists of word-signs and contractions, the Table of Appendages, etc. Also keep a good dictionary close at hand, and be absolutely sure about the spelling, meaning, and pronunciation of every word you write.

3. The first exercise to send in will be the reading exercise in the first regular lesson. While you are awaiting its return, prepare the reading and writing exercises of the next lesson, and send them in upon the return of the first lesson. The following diagram will show you how to arrange your lessons.


1
R. E. p—, 1 key jaw eat taw caw
(SKIP A LINE)
pea toy boy tie odd coy itch
(SKIP A LINE)
by joy each 2 top talk, etc.
(SKIP A LINE)
W. E. p—, 1 Tea paw coy each eat etc.
(SKIP A LINE)
R. E. p—, 1. Take some exercise each etc.
(SKIP A LINE)
W. E. p—, 1
PLACE YOUR NAME AND ADDRESS HERE

RULES AND SUGGESTIONS.

1. Write lessons on pages taken from a shorthand notebook. 2. Use medium black lead-pencil. 3. Number each page at the top. 4. Number each new line of the reading and writing exercises as you come to them. 5. In the reading exercises in the word-sign lessons, just send in the longhand; and in the writing exercises just send in the shorthand. 6. Each exercise on Review Questions will be considered a lesson—just send in numbered answers. 7. Don't fail to sign your name and address at the end of your lesson. 8. Take care not to crowd your work—paper is cheap. 9. After you have finished a lesson, look it over carefully, and when you are sure it is free from error, look it over again—then send it in. 10. If your work is not neat and orderly, write it all over again before sending it in. 11. A circle around a longhand word indicates that it is misspelled. 12. Practice writing all corrected lessons at least twelve times.

Method of Teaching.

1. Every teacher who is really a teacher has his own ideas about giving instruction, and it is not the intention of the author to lay down fixed rules for teaching, but as briefly as possible he wishes to present his opinions on the subject. First of all, be thoroughly acquainted with your book and system; and, second, don't expect the student to comprehend in a few minutes what it took you months to learn. Be patient with him, and if he has glaring faults, try to correct them without hurting his feelings.

2. It is far preferable to give individual instruction, letting each student be a class unto himself until he gets into dictation. Students should not be allowed to talk to each other during class hours, nor should they be allowed to help each other. The lessons in the book are about the right length, the first lessons and exercises being rather short. Additional exercises to several of the first lessons will be found in the back of the book. It is presumed that the student will have more trouble with the first few lessons than with the following ones; therefore they are short, but if you think he does not thoroughly understand them, let him write the additional exercises.

3. Notice that the shorthand in the first part of the book is heavier than towards the end. It was written this way purposely. At first the student's mind is so taken up with getting an understanding of the subject that he cannot make perfect outlines, and it will be well to let him write a little large and heavy, but as he goes along and finds the subject becoming easier, call his attention to the fact that he should write smaller and lighter, and toward the end of the book insist on his making very small outlines, with very little distinction between light and heavy strokes.

4. After a student has read over the lesson assigned to him, let him write the shorthand words, putting one word on each line of his note book, close to the left-hand margin, and just after the shorthand word the longhand should be written. Correct the lesson, and let him practice each shorthand word to the edge of the note book. In the writing exercise, the longhand should be written first, and then the shorthand. It should be corrected and practiced, each word being spelled phonetically as it is written. In both exercises all the vowels should be inserted and practiced.

5. In the lessons on word-signs and sentences, the sentences are about the right length to extend across one line of the note book. In the reading exercise let the student write the shorthand at the top of a page of his notebook, and just underneath it the longhand transcript, taking as many lines as may be necessary for the longhand. Just one sentence should be placed on a page, and when corrected it should be written over and over, say twelve times, leaving out all the vowels. Of course, it is just the shorthand that is to be practiced in this manner, and the student should be instructed to repeat each word to himself as he writes it. These instructions apply to the writing exercises also, but the operation should be reversed, and the vowels omitted altogether. In the lessons on business letters the student should be required to write about 20 words on a line at the top of his notebook, and just underneath it, the longhand transcript, the rest of the page being blank. When he has written all of the reading exercise in this manner, correct it for him, and let him practice the shorthand to the bottom of the page. It will be better,

however, to let him finish the letter each time; that is to say, as he writes each line let him turn the page for the next line, and so on to the end of the letter. In the writing exercises he should only be required to write the shorthand, one line at the top of each page. You should know if he has written the letters correctly. After you have corrected his work, let him practice as before.

6. The above method will cause the student to practice each corrected lesson about twelve times. He will thus "learn to do by doing," and you can teach him more in this manner than in any other. After your student has gone through everything in this book as directed, he should be about ready to take slow dictation on familiar matter, but if you are not sure that he understands the subject thoroughly, let him write letters and miscellaneous matter of your selection until there is no longer any doubt about it. It is a good plan to give examinations occasionally, requiring the student to make about 85 per cent before being promoted.

7. Students should at the very outset be impressed with the fact that they are learning principles upon which to write, and that they are not merely memorizing words. Generally, insist upon each lesson being thoroughly mastered as it is taken up, but if you see it is growing irksome to your pupil let him take another lesson or two, and then review. If a student asks you a question, or wants to know what a particular word is or how to write it, try to get him to think it out for himself by giving him some hint, referring him to some particular paragraph or rule where the principle is explained, or perhaps to the list of word-signs. In other words, teach him how to help himself, but never fail to give him material assistance. If he asks for bread, don't give him a stone.

8. Students are always eager to get into dictation, but it is a bad plan to let them try to run before they can walk. If they cannot write words slowly and correctly, it is unreasonable to suppose that they can write them rapidly and correctly. If they are not intelligent enough to learn the principles of shorthand thoroughly, they certainly will not be bright enough to read incorrect notes. Probably 95 per cent of the bad stenographers of the world are made by rushing into dictation at a too early period. A person correctly trained in the theory of shorthand, that is to say, a person who has practiced writing correct shorthand outlines over and over as directed in this article, can easily write 75 or 80 words a minute the very first day he takes dictation. It is merely a matter of changing from writing by sight to writing by sound.

9. A good teacher can make excellent use of the blackboard in giving instruction. A letter of 100 words or more should be written thereon every day in shorthand, and the advanced students should make correct transcripts of it. The teacher can also use the blackboard to good advantage by writing shorthand thereon before his advanced class, requiring them to read it as soon as written. He can also train them in this manner to read badly-written shorthand, to read it without shading, and even without lines. He can also explain to the whole class the different ways in which shorthand can be written, the different degrees of brevity, different manner of phrasing, etc. In fact, there is scarcely no end to the uses to which the blackboard can be put. With the above suggestions, the author leaves you to your own devices, trusting to your good sense and ingenuity to impart to others in an acceptable manner the most wonderful art of the centuries—shorthand.

Questions Answered.

Beginner.—None of the strokes that are exactly vertical, like the t or d, are ever made upwards; and none that are exactly horizontal, like the k or g, are ever made from right to left. In assigning a word to a position, the accented vowel determines the position, and if there are several strokes in a word, the first upright stroke is placed in the correct position.

Alice.—Keep your pencil sharp, and you won't have to press on so hard. Also try to remember that shorthand writing is a system of writing by sound; therefore, if you are writing something from common print into shorthand, just imagine some one is saying the words to you. That is to say, you should write everything as it would sound if spoken, and not as it appears in print.

Maud.—It is remarkable how much you can accomplish if you will fix upon a regular hour every day for your studies. Constant dripping will wear away a stone, and a little study of shorthand every day will surely bring its reward.

Discouraged.—Your teacher should say the vowels for you, exactly as they are sounded, and have you repeat them after him; then when you know them so that you can say them without looking at the book, he should have you repeat them to him at a fair rate of speed. Keep the little sentences containing the vowels in mind, and you will have no difficulty in repeating them. You are right about phrasing a, an, or and. These words do not determine the position of the phrase, but accommodate themselves to it.

A. B. C.—Your characters are very good, but you seem to spend too much time inventing short outlines. Try to remember that outlines that are short to the eye are not always short to the hand, and that ease of execution is the most important thing to consider. Of course, very long outlines are just as bad as those that are too short, therefore you should try to strike a happy medium.

Student.—When you have prepared a lesson, if your teacher is not at hand to correct it, the best thing to do is to go over and over it, until you are sure that it contains no error within your ability to detect. If your lesson still remains uncorrected, you should put in your time reviewing former lessons. It will never be necessary for you to sit and fold your hands, under the impression that you have nothing to do.

Clumsy.—In writing shorthand, the pencil should be made to glide smoothly from one outline to another, with no perceptible halt between them. The habit of giving the hand a little twitch or jerk after each word should be carefully avoided. It takes time to do this, and when you are writing shorthand rapidly you have no time for superfluous movements. It should be remembered, too, that it takes time to move your pencil through space, even if you make no marks at all, and therefore there should be very little space between your words.

Worried.—Your suggestion to have all the rules state just exactly the opposite of what they mean is a happy one, and no doubt such a scheme would work well with many students. In fact the author himself has had pupils who insisted on doing everything exactly contrary to the instructions given in the text-book. Perhaps it would be a good plan to advise such pupils as these to write the shorthand words just the opposite of what they consider to be the correct way. Try it.

Justice.—Yes, it is a fact that many shorthand authors avoid putting words in their text-books that are difficult to write according to the principles of the system. A text-book should present the hard words, for the student can readily construct good outlines for the easy ones. It is a great temptation, though, to use only such words as will illustrate the beauty of the system, and to carefully avoid all words that are difficult of execution, or can not be written at all. In the opinion of the writer, it is a rank injustice to the student to deceive him in this manner, but it is unquestionably true that nearly all shorthand authors are guilty of just such deception.

Puzzled.—Systems of shorthand having a vast number of word-signs and contractions are usualty defective, and the word-signs and contractions are invented to cover up the defects. Some systems, in order to be rapid, require the abbreviation of almost every word. Such systems burden the mind too much, and in new and difficult work become illegible. Systems that require the constant lifting of the pencil to complete words are also bad, and should be carefully avoided.

New Teacher.—While it is perhaps not the duty of a shorthand teacher to teach spelling, it is better for him to call the attention of the pupil to every misspelled word, and have him look it up in the dictionary. A good shorthand teacher will not hesitate to impart to his pupils everything he knows which will be of value to them in their work, and spelling, grammar, geography, etc., are especially useful to them.

Charlie.—It is always the first upright in a word that takes the position, and all the strokes are considered uprights but k, g, n, and ng. It seems odd that one should make the mistake you mention, that of putting a first-place vowel at the end of a stroke, and third-place vowel at the beginning. It strikes the writer that any one should be able to tell the beginning of a stroke from the end of it. Perhaps if you will think a little more before placing the vowels you will get them all right. Sometimes when two vowels come between strokes it is better to separate them, putting one after the first stroke and one before the second.

Walter.—Undoubtedly there are some very poor shorthand teachers, and probably the best thing to do when you discover that you have one is to make a change at once. No teacher should allow students to "have a good time" during school hours. Strict discipline is the first necessity. Nor should a teacher allow himself to get too friendly with his pupils, for if he does he can not control them. In regard to using the first or second consonants, when two are given for one word, your teacher should insist on your using the first ones, unless there is some decided advantage in using the second. Of course, if you are writing from dictation, and should use the wrong one, it would be a waste of time to correct it. It is impossible to always use the very best outlines when writing new matter rapidly, but in reading over your dictation it is advisable to study all the outlines with a view to improving them.

Teacher.—Yes, it is a fact that when a teacher takes up a new system of shorthand he is apt to think it defective if his students make mistakes in it. He should try to remember that students of his old system made many mistakes, probably more. No system of shorthand will ever be invented that will permit of its being written so as to absolutely preclude mistakes.

Shorthand Vowel Scheme.

There are over thirty vowel sounds in the English language, but in shorthand we use but sixteen of them, in some cases letting one sign stand for several sounds. Thus the heavy vowel for long ā is also used to represent the sounds of a as heard in the words senate, care, parent, compare, and all other similar sounds, no matter by what combination of letters they may be represented in the ordinary spelling.

When in doubt about a vowel sound, refer to this table, and try to find a similar sound; then use the sign which represents it. For instance, not being sure about the sound of a in the word *afloat*, refer to the table, and you will see that it is similar to the a sound in *alike*, and should therefore be represented by the short ă sound.

In some words (*beauty*, for instance) the vowel ū is very plain, but in words like *sue* it is not so distinct, and therefore may be represented by ū or ōō. This vowel scheme is practical and easy.

	Vowels.	as		Similar Vowel Sounds.
First Place	1. ¯ | ạ	in law		*o*rb, *o*rder, l*o*rd, abh*o*r.
	2. ' | ē	" eat		*e*vent, cr*e*ate, s*e*rene, d*e*pend.
	3. ¯ | ŏ	" lot		has no similar sound.
	4. ˙ | ĭ	" pit		pit*y*, injur*y*, divinit*y*.
	5. v | ī	" tie		*i*dea, tr*i*bunal, d*i*ameter, *i*ota.
	6. ^ | oi	" toy		dipthong; no similar sound.
Second Place	1. – | ō	" foe		*o*bey, t*o*bacc*o*, sorr*o*w, pr*o*pose.
	2. ı | ā	" lay		sen*a*te, c*a*re, p*a*rent, comp*a*re.
	3. – | ŭ	" cut		h*e*r, p*e*rv*e*rt, f*u*rl, b*u*rn.
	4. ı | ĕ	" pet		rec*e*nt, nov*e*l, prud*e*nt, dec*e*ncy.
Third Place	1. – | ä	" far		sof*a*, dat*a*, Topek*a*, Atlant*a*.
	2. ı | ōō	" coo		similar sounds given after ū.
	3. _ | o͝o	" put		f*oo*t, w*oo*l, p*u*ll, g*oo*d.
	4. ı | ă	" cat		*a*like, *a*sk, gr*a*ss, inf*a*nt.
	5. v | ou	" cow		dipthong; no similar sound.
	6. ^ | ū	" few		*u*nite, gr*ew*, r*u*de, r*u*mor.

The student of shorthand is recommended to study the vowels and diacritical marks thoroughly, and pay especial attention to the spelling of words by sound. It will be necessary to do this in order to write shorthand correctly. Make the dictionary your constant companion, and look up the spelling, meaning and pronunciation of all words you are in doubt about.

ALPHABET.

Consonants.

1.	kay	left to right	sound of k or c	as in	cook
2.	gay	"	g	"	gag
3.	pe	down	p	"	pop
4.	be	"	b	"	babe
5.	te	"	t	"	tot
6.	de	"	d	"	deed
7.	chay	"	ch	"	church
8.	jay	"	j or g	"	judge
9.	ef	"	f	"	fife
10.	ve	"	v	"	valve
11.	ith	"	th	"	bath
12.	the	"	th	"	bathe
13.	es	"	s	"	sauce
14.	ze	"	z	"	zones
15	ish	" or up	sh	"	sheepish
16.	emp	" " "	mp or mb	"	imp or fumble
17.	el	up or d.	l	"	lull
18.	em	" " "	m	"	maim
19.	en	l. to r.	n	"	noun
20.	ing	"	ng	"	inkling
21.	ar	up	r	"	rear
22.	hay	"	h	"	hardy
23	way	"	w	"	west
24.	yay	down	y	"	yes

Vowels.

			as
First Place	1.	ā	in law
	2.	ē	" eat
	3.	ŏ	" lot
	4.	ĭ	" pit
	5.	ī	" tie
	6.	oi	" toy
Second Place	1.	ō	" foe
	2.	ā	" lay
	3.	ŭ	" cut
	4.	ĕ	" pet
Third Place	1	ä	" far
	2.	o͞o	" coo
	3.	o͝o	" put
	4.	ă	" cat
	5	ou	" cow
	6	ū	" few

c ɔ brief w

n u " y

o " s or z

NOTE—While learning shorthand it is better to use a pencil, but when well advanced, a pen may be used to advantage. At first, it will be found difficult to shade the g, ng, and upward m, but if the concave side of the pen is turned well to the right, it will be easy enough. When a pen is used, the upward m should be made to slope like the r. Advanced writers may omit shading almost altogether.

Consonants and Second-Place Vowels.

1. In shorthand we spell words by sound, paying no attention to the ordinary way of spelling, and we also leave out many indistinct or unnecessary sounds. For our first lesson we will take the first eight strokes of the alphabet, and the four second-place vowels. We select these vowels to start with for the reason that they are the commonest vowels and the words in which they occur are written in the second position, which is the natural or normal writing position, and the easiest to understand.

2. For convenience sake, we will designate the consonants, k, g, p, b, t, d, ch, j; and the vowels we will call ō, ā, ŭ, ĕ, taking care to name them by sound. For example, we will pronounce ŭ as we hear it in the word *cŭt*, and not ū as in the word *few*.

3. Bear in mind that we are spelling by *sound* now, and these strokes and short dashes represent sounds, not letters. It will help you to remember these four vowel sounds if you will fix in your mind the following sentence:—"No hay cut yet."

4. The following table will give us a correct idea of these consonants and vowels, and their value:—

1.	kay	left to right	sound of k or c	as in	cook
2.	gay	"	g	"	gag
3.	pe	down	p	"	pop
4.	be	"	b	"	babe
5.	te	"	t	"	tot
6.	de	"	d	"	deed
7.	chay	"	ch	"	church
8.	jay	"	j or g	"	judge

Vowels

			as in
Second Place	1.	ō	" foe
	2.	ā	" lay
	3.	ŭ	" cut
	4.	ĕ	" pet

5. By combining these consonants and vowels it is remarkable how many words we can write. In reading words in shorthand, we proceed much the same way as we do in longhand, that is, we read from left to right, and from the top down. Therefore, if a vowel is placed on the left side of a consonant it is read *before* the consonant. If a vowel is placed on the right side of a consonant it is read *after* the consonant. If a vowel is placed above a consonant it is read *before* the consonant. If a vowel is placed below a consonant it is read *after* the consonant.

Examples of the Rules.

ō-t oat; p-ā pay; ō k oak; g-ā gay; t-ŭ-g tug; p-ĕ-k peck; t-ā-k take; p-ō-k poke.

6. Observe that these second-place vowels are written at the center of the stroke, close to it, but not touching it. The ō and ŭ are written at right angles to the stroke, and the ā and ĕ parallel with it.

7. In writing these words, the consonants are always made first, and then the vowels are inserted. If there are several consonants in a word, they should all be written with a continuous movement of the pencil, without lifting it or bringing it to a stop. Of course there will be a slight pause between strokes if the direction changes, but it should be very slight.

8. After all the consonants of a word are written, the vowels should be inserted in the order in which they read. Thus in writing the word *potato*, the p and tt should be made without lifting or stopping the pencil, and then the first o should be inserted, then the a, and then the last o.

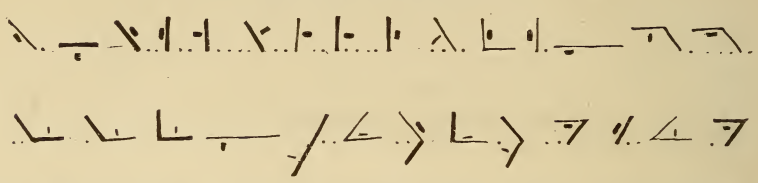
9. Of these eight consonants, the k and g are made from left to right, and the p, b, t, d, ch, and j from the top down. *They are never made in any other direction.* The vowels are made in the same manner; that is, from the top down, or from left to right.

10. As far as possible in shorthand, light strokes are used to represent light or short sounds, and heavy strokes to represent heavy or long sounds. For instance, k is represented by a light stroke, and g, which is a heavier sound, is represented by a heavy stroke. The vowel ō has a heavy dash, because it is a long sound, and the vowel ŭ has a light dash because it is a short sound. Remember this, and it will help you to fix the consonants and vowels in your mind.

11. A common fault with beginners is to make the strokes too large and too heavy. Do not try to make too great a distinction between the light and heavy strokes, and never *retrace* the heavy ones to make them heavier. Make them with one movement of the pencil, and let them alone.

12. You may now read and copy the words in the following exercise, writing each word in shorthand, just as it is here, and immediately after it write it in longhand, spelling it according to the dictionary. (*over*)

Reading Exercise.



13. Note that in the above words the first upright stroke rests on the line of writing; and that when the vowels come between two strokes, the long ones, ō and ā, are placed just after the first stroke, and the short ones, ŭ and ĕ, are placed before the second. This will be explained more fully in the next lesson.

Consonants and Second-Place Vowels—Continued.

1. Now that we have learned to read some words in shorthand, we will see what we can do at writing them. Read the instructions given in the preceding lesson again, so that you can apply them to this lesson. Sharpen your pencil well, and resolve that you will write smaller and do neater work this time.

2. In the second position, words are written on the line of writing; the vertical strokes just touching the line. The horizontal strokes, such as k and g, rest on the line, or may be written slightly above it. If a word contains a vertical stroke, this vertical stroke must be given the position, the bottom of it just touching the line. For convenience sake, we classify all strokes as vertical unless they are horizontal; that is to say, all strokes are considered vertical unless they are written in the direction of k or g. If a word contains more than one vertical stroke, *the first vertical stroke* takes the position, no matter whether it comes at the beginning, middle, or end, of a word.

3. Before writing a word, think about the outline and determine whether or not it has a vertical stroke; and if it has, resolve that you will place that vertical stroke in position in spite of everything. Also resolve that you will complete the whole outline without lifting your pencil. Before writing a word in your book, it is well to trace a faint outline of it on a piece of scrap paper, and thus be pretty sure you have the correct outline. This will save you the trouble of erasing it, and will help break you of the "eraser habit," which is a very bad habit.

4. After you have written all the consonants of a word, you next insert the vowels. In the second position, when vowels come between two strokes the long ones, ō and ā are placed just *after* the first stroke; and the short ones, ŭ and ĕ, are placed *before* the second stroke. This will enable us to read a word correctly, even though we fail to make a vowel exactly right. Thus, should we write the word *take*, and make the ā vowel light, we would still know it was *take*, for the reason that if we intended to write *tuck*, we would have placed the vowel before the k, instead of after the t.

5. When placing your light vowels between strokes, look over your outline carefully, and determine which stroke is the second one, and be sure to get it *before* the stroke and not *after* it. For instance, in the word *bub*, you will wish to place the ŭ before the second b; therefore take care to put it on the *left* side, and not on the *right* side, for in the latter case it would be *after* the second stroke.

6. You may now write the words in the following exercise.

WRITING EXERCISE.

Oak, go, ape, pay, dough, owed, cup, cope, ache, age, joke, bug, tuck, coke, chuck, tub, cocoa, tape, choke, pope, keg, oat, toe, ate, day, bay, jay, doe, obey, page, gauge, up, pup, touch, bub, babe, potato.

Consonants and First-Place Vowels.

1. There are six first-place vowels, and they are always written at the *beginning* of strokes. The beginning of a stroke is where you place your pencil when you start to make it. Therefore, with strokes made from the bottom up, the beginning is at the bottom. The first-place vowels occur in regular order in the following sentence: "Law fees rob millions, my boy." Repeat this a few times, and it will impress the vowels on your mind.

2. You may now study the following table, and imitate the vowels as closely as possible, writing them beside "t" strokes until you are familiar with them.

VOWELS.

			as
First Place	1.	¯|ạ	in law
	2.	'|ē	" eat
	3.	¯|ŏ	" lot
	4.	˘|ĭ	" pit
	5.	v|ī	" tie
	6.	^|oi	" toy

Observe that these vowels are written at the very beginning of the stroke, close to it but not touching it. The points of the i and oi should be sharp, but in making them the pencil should not be lifted until the vowel is complete. Begin on the left side of the i; go down, then up. Begin on the left side of the oi; go up, then down. (*over*)

3. The words in the first position are written *above* the line, so as to distinguish them from those of the second position, which are written on the line. In shorthand writing, we finally leave out almost all the vowels; therefore it is necessary to make some distinction between words; otherwise too many of them would look alike. This we accomplish by writing some above the line, some on the line, and some through or below the line. Thus a "p" stroke in the first position would spell *pie*, even with the vowel left out; but it would not spell *pay* because *pay* would be written in the second position.

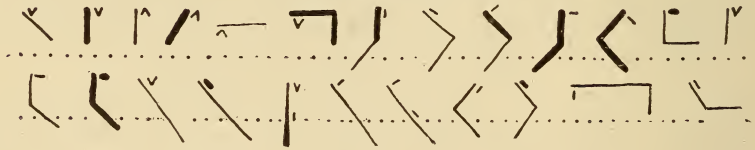
4. First-position outlines are written one-half space above the line for verticals, and a whole space for horizontals. By a "space" is meant the length of a stroke, a "t" stroke for instance. If a word is composed entirely of horizontal strokes, they are all placed above, the same as though there were only one. If a word contains horizontals and verticals, the verticals determine the position, the first one being half a space above the line.

5. When first-place vowels come between two strokes, they are written just after the first stroke, in order to keep them out of the angle. Thus in the word *keep* you place the ē at the beginning of the k, and just below it.

Examples of the Rules.

p-a paw; k-ē key; ch-a chaw; ē-k eke; k-ŏ-p-ĭ copy; t-ī-p type; p-ĭ-t-ĭ pity; k-ĭ-k kick.

Reading Exercise.



Writing Exercise.

By, guy, caw, cob, tip, dip, dock, pip, tick, keep, kitty, peak, pig, peach, teach, calk, talk, balk, Dick, chick, pike, pique, gawk, cog, dog, dig, big, gaudy, gawky, deep.

Consonants and Third-Place Vowels.

1. There are six third-place vowels, and they are always written at the *end* of some stroke. The end of a stroke is where your pencil stops in making it, and therefore if a stroke is commenced at the bottom, the end of it will be at the top. These vowels will be found in their regular order in the following sentence: "Ah, who hooked that trout—you?"

2. You may now practice making the vowels in the following table, according to previous instructions.

Third Place		as in
1.	ä	"far
2.	o͞o	"coo
3.	o͝o	"put
4.	ă	"cat
5.	ou	"cow
6.	ū	"few

It may occur to you that this first vowel is similar to the first vowel in the first-place vowels, but it is quite different. If they were the same, the words mortar and martyr would rhyme with each other, but they do not. Neither is this first vowel like the third vowel of the first-place vowels, for that vowel is very short and light, while this vowel is long and full. It will be well for you to consult a good dictionary about the vowel sounds, and try to train your ear so that you can distinguish between them readily and accurately.

3. Words in the third position are written as follows: The vertical strokes go through the line, one-half being above and one-half below, and the horizontals go just below the line, close to it, but not touching it.

4. Words containing vowels of different positions are put in the position of the *accented* vowel. Remember, it is not the first vowel that takes the position, but the accented one. Thus, the word *decay* would be written in the second position because the accent comes on the a. If it is hard for you to determine which vowel in a word has the accent, try placing the accent on each vowel, beginning with the first, until you make up your mind which one has the accent, and then consult your dictionary to see if you are right. By doing this a good many times, you will finally get so you can determine the accent readily.

5. When third-place vowels come between strokes, we place them at the *end* and *before* the second stroke, so as to keep them out of the angle. Thus, in the word *pack* we will place the ă at the end of the k, and not at the end of the p.

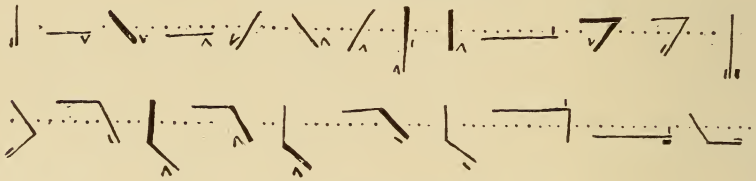
(*over*)

Examples of the Rules

p-ä	k-ōō	p-ă-k	p-ă-t-ĭ	b-ū-t-ĭ	B-ō-g-ō-t-ä	t-ĭ-k-t-ă-k
pa;	coo;	pack;	patty;	beauty;	Bogota;	ticktack.

Take care to pronounce *pa* (meaning father) so that it will rhyme with the last syllable in Bogota.

Reading Exercise.



Writing Exercise.

Bah, back, jag, gag, catch, cabby, pouch, couch, batch, badge, poop, dupe, aback, tactic, Abba, attack, coop, cooky, add, cap, baggy, bough, gap, chap, tap.

Exercise on Analysis of Words.

In order to test your knowledge of sounds, write the following words in this manner; peeping p-ē-p-ĭ-ng (1), the figure indicating the position it would occupy if written in shorthand. Write the words in longhand, not shorthand.

peeping	rough	evolve	brawny	recess	emboss
eloping	dough	deter	acclaim	plough	embank
pouting	fellow	drowsy	liquid	appeal	chance
period	would	judge	applause	equally	empire
advise	manage	crayon	should	butcher	window
decamp	official	utterly	inflate	banker	afraid
retreat	depend	yellow	penetrate	creator	occurred
marching	inventor	violent	pendulum	screech	append
defray	walnut	fiddle	basket	acorn	appear
inflict	prepare	about	aroma	romance	failed

Note.—It is not a bad idea when trying to make out words written in shorthand, to analyze them as you did the above words. That is to say, write the sounds out in longhand letters. They will be more suggestive to you than the shorthand letters; and if you divide them into correct syllables and put the accent on the right syllable, you will be sure to get the word.

Definitions.

In order to understand clearly the meaning of the different terms used in shorthand, the following reference table will be of great value.

1. Consonant. Any sign representing sounds other than vowels.

2. Character. Any shorthand sign or stroke. Thus, the shorthand characters for the word *harness* are certain strokes, dashes, and circles, which in longhand would be called h-a-r-n-e-s-s.

3. Contraction. Generally an outline from which one or more consonants have been omitted, used to represent words slightly less frequent than those represented by word-signs.

4. Dash. A short light or heavy line used to represent a vowel.

5. Horizontals. The strokes, k, g, n, and ng.

6. Outline. The shorthand characters of a word minus the vowels. Thus, t-p-k is the outline for *topic*.

7. Phrase. A combination of several words written without lifting the pencil.

8. Space. The length of any of the consonant strokes, such as t, d, etc.

9. Stem. A stroke of any length.

10. Stroke. Any full length consonant, such as k, g, etc. Say, 3-16 of an inch in length.

11. Upright. Same as vertical. Any stroke other than k, g, n, ng.

12. Vertical. Same as upright. Any stroke other than k, g, n, ng,

13. Vowels. For the sake of convenience, we designate dipthongs, vowels, etc., as vowels.

14. Word-sign. A vowel or an abbreviated outline, perhaps written out of its correct position, used to represent a very frequent word.

Review Questions.

1. How are words spelled in shorthand? 2. How many second-place vowels are there? 3. At what part of the stroke are they written? 4. Why do we call them second-place vowels? 5. Give the sentence in which they occur? 6. Say them in their regular order. 7. Do shorthand characters represent letters or sounds? 8. How are vowels placed when we wish to read them before or after upright or horizontal strokes? 9. In writing a word, which should be made first, the consonants or the vowels? 10. What determines the position of a word? 11. Where are second-position words written? 12. Where are second-place vowels written when they come between two consonants? 13. Which stroke in a word is placed in the correct position? 14. Tell what you know about the first position, and explain the difference between it and the second and third. 15. Do the same with the third position, and explain the difference between it and the first and second. 16. If there is anything about the lessons so far that you do not thoroughly understand, now is the time to ask for an explanation. These three positions and the vowels contained in them are the foundation on which we are going to build our shorthand structure, and we should see that it is a good solid one.

First-Position Words.

The rules given in this and the following lessons are not to be memorized, but simply read over carefully, and then used as a reference.

1. We will now take up the first, second, and third positions in their regular order, and introduce eight curved consonants, which we will designate as f, v, th, the, s, z, sh, and mp.

2. Be careful in making these strokes to curve them about like those shown here and make the heavy ones heavy in the *centre*, and *not* at the ends.

				as in
9.	ef	down	f	" fife
10.	ve	"	v	" valve
11.	.....ith	"	th	" bath
12.	.....the	"	th	" bathe
13.	.....es	"	s	" sauce
14.	.....ze	"	z	" zones
15.	.....ish	" or up	sh	" sheepish
16.	.....emp	" " "	mp or mb	" imp or fumble

3. There are two strokes for f and two for v. We will generally use the first ones shown, and when we wish to speak of these we will simply call them f and v. When we wish to indicate the second ones, we will call them 2nd f and 2nd v. This rule will apply in all cases where there are two strokes for one consonant.

4. In shorthand, it is of great importance to secure good angles at the joining of strokes. Therefore we will use 2nd f before t, d, ch, j, th, and the, and after k, g, m, second n, ing, r, h, and w, and in any other case where better angles would result.

5. Ordinarily we will use v, but in order to secure good angles we will use 2nd v before k, g, and r; and after ch, j, and y, or in any other case where better angles would result.

6. The sh and mp we will *always* make downward when standing alone; but when joined to other strokes, they may be made in the most convenient direction. In reading these two strokes, it is always necessary to know in which direction they are made; therefore we will make it a rule never to make them upward unless they are joined to some other character in such a way as to leave no doubt as to their direction.

7. A good way to learn the correct use of the strokes is to study the examples given in the reading exercises. Observe closely and think, and when you do the writing exercises try to profit by your observation. In other words, it should not be necessary to tell you everything, although the rules here given are very full—there are many things you can see for yourself, if you will just keep your eyes open.

Reading Exercise.

WRITING EXERCISE.

Write the following words in longhand and then in shorthand, using the words given in the above exercise as examples.

1. Tea, paw, coy, each, eat, odd, tip, cheap, peach, botch, jig,
2. Fido, fog, thigh, fish, tie, sheep, job, shop, eve, copy, fop,
3. Eyes, icy, saw, body, jockey, keep, oddity, sheepish, offish,
4. Chock, chop, dodge, pithy, foppish, cocked, shoddy, guide,
5. Easy, dizzy, peeped, busy, defy, fishy, itchy, pock, Bob,
6. Kitty, deify, piped, kicked, chick, coffee, shoddy, popped.

Second-Position Words.

1. We will now take up the second position, and bring in eight mixed strokes, l, m, n, ng, r, h, w, and y, the last of the alphabet. We will also, by way of contrast, introduce words of the first position.

17. ..... el up or d. l as in lull
18. ..... em " " " m " maim
19. or en l. to r. n " noun
20. or ing " ng " inkling
21. ..... ar up r " rear
22. ..... hay " h " hardy
23 ..... way " w " west
24. ..... yay down y " yes

Observe that the r, h, and w are a trifle longer than the other letters, and that they slope more. The r can always be distinguished from the ch by reason of the difference in length and slant, and because r is always made upward, and ch is always made *downward*.

2. The strokes l and m should *always* be made upward when standing alone, but when joined to other characters they may be made in the most convenient direction. It is necessary to know in which way they are written, so that when we go to read them we can tell at which end to start.

3. In words beginning with a vowel and followed by l or m, the l or m should be made downward before k, g, f, 2nd v, m, n, ng, or 2nd ng. Thus, in such words as *alike*, *alive*, *alum*, *along*, etc., use downward l; and in words like *amuck*, *among*, etc., use downward m. In regard to ng, this rule will not necessarily apply if ng is part of a verb, as in *ailing*, *aiming*, etc.

4. The stroke l should be made downward after k, g, 2nd f, v, th, the, 2nd n, ng, r, h, or w, unless it is followed by a vowel, in which case it should be made upward after all these strokes except 2nd n and ng.

5. The stroke m should be made downward after 2nd f, v, th, the, 2nd n, ng, l, or m. When m is followed by a vowel, it should be made upward after k, g, v, l, m, r, or h.

6. In regard to n and 2nd n, the first one shown can be used before all the strokes except p and b; but in order to secure good angles it will be better to use 2nd n before p, b, t, d, 2nd f, v, s, z, sh, mp, downward l, downward m, or h; and after v, r, h, or w. This rule applies principally when the stroke n is used at the beginning or end of a word. In the middle of an outline either one may be used, but it will generally be better to accommodate the n to the stroke which precedes it rather than to the one which follows it.

7. The first ng shown should be used ordinarily, but 2nd ng should be used after p, b, t, d, ch, j, f, 2nd v, th, the, or y. It may also be used in any other case, either before or after strokes where better angles would be secured.

8. In making the w and y, start the circle just where it joins the stroke, and turn it from right to left, in the direction of the hands of a clock.

9. Indistinct or obscure sounds may be omitted. Thus, the word tongue may be spelled t-u-ng; rung, r-u-ng.

10. If no vowel is written before the ng, the short ĭ is understood. Thus, ng-k in the first position will spell *ink*.

Reading Exercise.

1

2

3

4

5

6

7

8

Writing Exercise.

Take care to place all second-place vowels at the *center* of some stroke, the light ones before the second stroke; and all first-place vowels at the *beginning* of some stroke.

1. So, Coe, Poe, beau, dough, etch, edge, jay, age, fay, they,
2. Say, lay, owes, shay, no, know, ray, rainy, Duffy, Kelly, fake,
3. Lake, jetty, bellowing, pony, penny, berth, dummy, chunk,
4. Coping, caking, foaming, rowing, etching, saying, haying
5. Name, numb, knave, shave, lumping, heavily, mailing.

Third-Position Words.

1. Once more we come to the third position; and this time, by way of contrast, we will introduce words containing vowels of all three positions. Let us try now to get a clear idea of what we are doing.

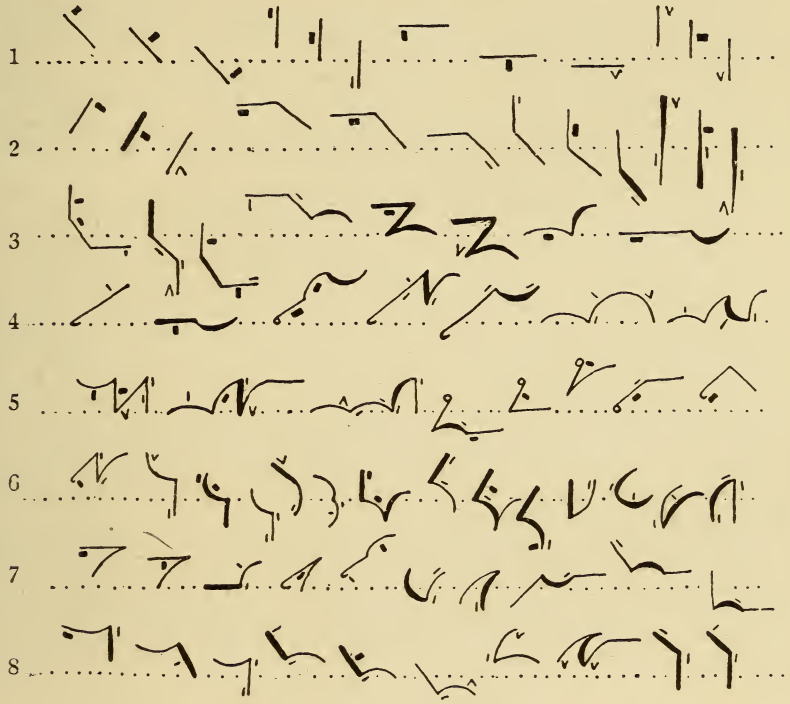
2. Concerning the three positions, it must be remembered that the second is the natural or normal position, and that we write some words in the first and some in the third in order to tell them from those of the second when vowels are omitted. However, it will not always be necessary to distinguish words in this way, for the reason that there are many words, especially those of long and distinct outline, that may safely be written in the second position regardless of their accented vowel. Take for instance a word like *notoriety*. Although the accent comes on the i, it will not be necessary to write it in the first position, because it has such a long outline and is so different from any other word that we do not need the aid of position to enable us to read it. It should now be clear to you that it is only necessary to write words in the first and third positions when such words might be misread if placed on the line.

3. Get it fixed in your mind that it is not the *first* vowel in a word that determines its position, but the *accented* vowel. Also that it is not the *first* stroke in an outline which is placed according to the rule of position, but the first *upright*. Look over the alphabet and you will discover that all the strokes are uprights except k, g, n, and ng. Observe carefully the examples given in the reading exercise, and you will see that the first upright stroke takes the position whether it comes at the beginning, middle, or end of an outline. Thus, in the word *type* the t is written one-half its own length above the line; in the word *kitty* the t is a half stroke above the line, which throws the k a stroke and a half above the line; in the word *keeping* the p takes the position. The same rule applies to words of the second and third positions. In the second position the first upright always rests on the line, and in the third position it always goes through the line.

4. There are three things to determine when writing a word in shorthand. First, the position; second, the outline; third, where to place the vowel or vowels. As a beginner, of course you will do these things very slowly, but after you are better acquainted with the subject you can do them more readily; and when you get to writing from dictation and omitting vowels, you will find it an easy matter to think of the position and the correct outline.

5. By following the rules given in regard to the use of certain strokes you will be able to read your notes more readily when vowels are omitted. Keep in view all the time the fact that you are finally to read your notes without vowels, and therefore advantage must be taken of every scheme to indicate the location of the vowels. For instance the use of downward l before k will indicate to you clearly that a vowel precedes the l, otherwise you would have written the l upward.

Reading Exercise.



Writing Exercise.

Pay close attention to the rules of position, placing of vowels, and use of strokes.

1. Tick, tuck, tack, coy, egg, ague, gag, tip, chubby, chap,
2. Reaping, roping, wrapping, ink, nape, nap, tattoo, tallyho,
3. Attain, assign, achieve, ratify, lifelong, doily, folk, rule,
4. Unruly, roil, roily, palliate, merino, defying, wooing, awoke,
5. Ahead, aloof, lodging, latching, match, along, recheck, redeem,
6. Fag, lookout, abed, Abbott, abiding, cupola, tallow, newly.

Circle S and Z.

1. The frequent sounds of s and z are represented by a small circle, written at the beginning, middle, or end of a stroke, and made with a continuous movement of the pencil.

2. On straight strokes, the circle is always turned in the opposite direction of the hands of a clock. On curves and between strokes it accommodates itself to the direction of the strokes.

3. The following rules for turning the circle will be found helpful: 1st. On the right side of p, b, t, d, ch, j and y. 2nd. On the upper side of k, g, r, h, and w. 3rd. On the inside of all curves. 4th. Between two straight strokes joining at an angle, outside the angle. 5th. Between a straight stroke and a curve, inside the curve.

4. In this and in following lessons, the student may refer to Table of Appendages for correct joining of circles, etc., to the various strokes.

5. At the beginning of a stroke, the circle represents the sound of s only; in the middle or at the end, it may represent the sound of s or z.

6. Vowels cannot be read before the initial circle or after the final circle. Therefore if a circle begins an outline, commence with the circle and then go to the vowels. At the end of an outline, the circle is always read last. Remember these rules, and don't waste your time trying to read a vowel before the initial circle or after the final circle.

7. The circle may be doubled in size to add another sound of s or z, and still another s or z sound may be added by turning a small circle within the large one. The circle thus enlarged represents the sounds of sez, zez, ses, or zes. Take care to make these circles considerably larger than the small ones, so that you can tell them apart readily. The rules for the small circle apply also to the large circle.

8. No vowel can be placed within the small circle, but the large one can be vocalized, the vowel reading between the two sounds of s or z. Vowels may be written out of their regular position in order to have them read inside the circle. Thus in the word *exercise*, the ī vowel may be written where third-place vowels usually go in order that it may read between the s and z. If no vowel is written within the circle the sound of ĕ is understood, as in the word *recess*.

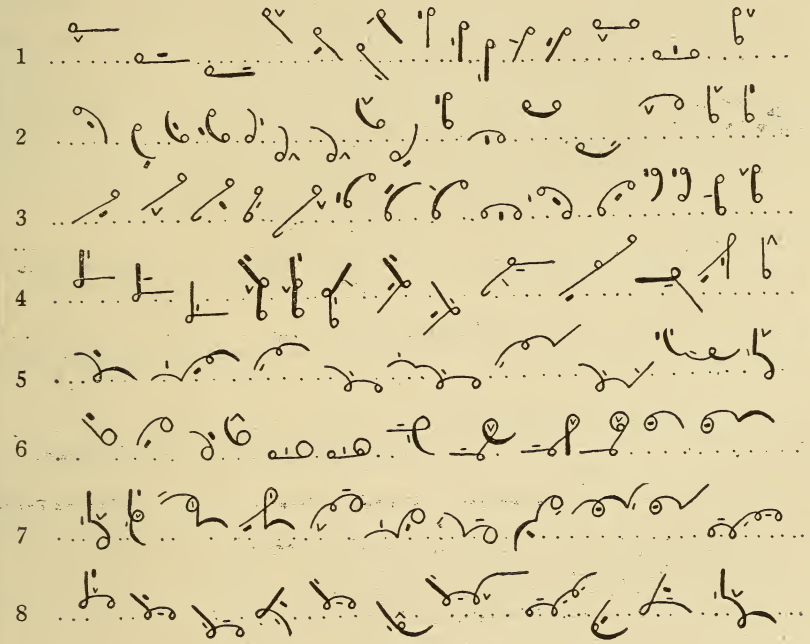
EXAMPLES OF THE RULES.

Yes; woes; cities; case; sales; desk; reason; recess; recesses; exercise.

9. The use of the circle modifies to some extent the rules for joining certain strokes. For instance, 2nd n is generally used after r, in order to make an angle between the strokes; but this is not necessary when the circle comes between, as in the word *reason*. A certain rule says to write the second-place light vowels before the second stroke where they come between strokes, but in a word like *desk* it is necessary to write the ĕ after the d, in order to have it read before the s.

10. You will have no trouble in reading the words of the exercise unless you try to read them backward. Remember that some strokes begin at the bottom, and therefore you should start at the bottom to read them, and keep in mind that vowels placed above or to the left of strokes read before the strokes.

Reading Exercise.



Writing Exercise.

Make the complete outline of a word before lifting the pencil; then insert vowels in the order in which they read, beginning with the first.

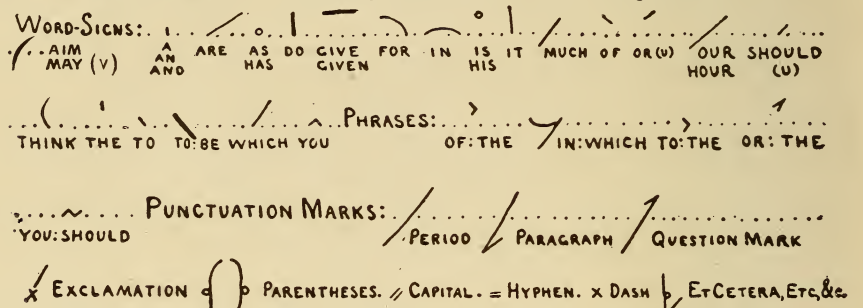
1. Sty, sight, seek, skies, piece, rays, chase, dose, does, vice,
2. Ties, mice, nice, hues, goes, pies, psalm, slays, disk, gossip,
3. Resides, deciding, dozens, cousins, reasons, hasten, passive,
4. Losing, refusing, lessons, senselessness, sooner, saner, signer,
5. Unloosen, lawlessness, allowance, possess, possesses, discusses,
6. Suspire, system, exercising, unexercised, abuses, reduces.

Word-Signs, Phrases, and Punctuation Marks.

1. Very frequent words are represented by short signs, usually a vowel or one or more consonants of a word, called "word-signs." As an example, the word-sign for *a*, *an*, or *and* is the short ă vowel, resting on the line of writing. Write and pronounce the word-signs dozens of times.

2. Many words go together naturally and easily; such words we write with one movement of the pencil, and call "phrases."

3. The punctuation marks given below are all that are necessary when taking dictation. When corresponding in shorthand, use the ordinary long-hand marks for those not shown here, except the underscore, which should be made with a wavy line. Making two little marks under a shorthand word indicates that it should begin with a capital, but it is only necessary to do this in doubtful cases. Ordinarily, we know when to capitalize.



4. The plurals of word-signs are usually formed by adding the circle s; and *ing*, by adding the ng stroke. Word-signs composed of a consonant are written in the usual direction of that consonant. Thus the word-sign for *are* is written upward, and the word-sign for *which* is written downward. The vowel word-signs, such as *of* and *to*, are made downward, with the exception of *or* and *should*, which are always made upward. It is important to remember this. Take care not to make them too long.

5. The first word of a phrase usually takes the position, as in the phrase *to: do*, but this is not always the case. For instance, in phrasing *and: do*, it is better to let the word *do* rest on the line, and join the *and* to it.

6. The word-sign for *a*, *an*, or *and* when standing alone must always be written on the line in the direction of t; but in phrasing, it may be placed at the beginning or end of a word and written in the direction of t or k.

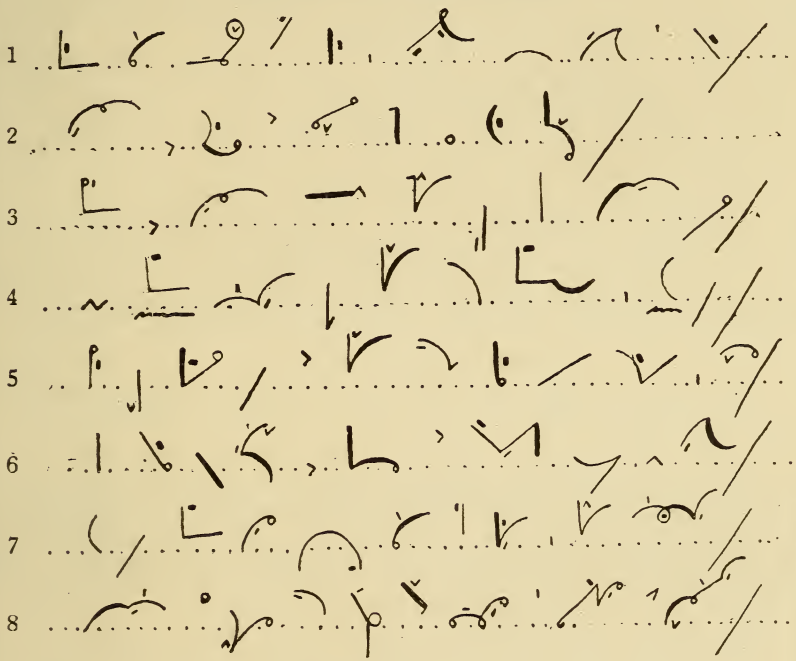
7. The word-sign for *the* when standing alone must always be written above the line in the direction of t. In phrasing, it is written only *at the end* of words, and should be joined at a sharp angle, in the direction of p, ch, or r. Make the *the* very short, about $\frac{1}{16}$ of an inch in length.

8. Many word-signs may be inverted or reversed in phrasing if by so doing better angles are secured, as in the phrase *in: which*.

9. The sound of h may be omitted in common words like *health* and *help*, and in all other cases where its omission will not impair legibility.

10. Finish each word or phrase, pronouncing the word as you insert the vowels, before proceeding to the next word or phrase. Think as you work.

Reading Exercise.



WRITING EXERCISE.

In this and following exercises on word signs, phrase all words having colons between them; omit all vowels, and use only shorthand punctuation marks.

1. You: should think right if: you desire to: do right. 2. Unreadiness to: do tasks may cause you much loss in: life. 3. Give some time each day to: thinking, and some to toiling. 4. Money is: of some use to: you in: the days of failing health. 5. If: you help somebody to: do right, somebody else may help: you. 6. If: you: are healthy, you should: be thinking and toiling each day. 7. Thinking alone should: be of some help to: you, if: you think right. 8. If: you desire to: be wise, you: should think much each day: and hour.

Loops for St, Zd, and Str.

1. A small final loop is used to represent the sound of st or zd. It may also be used in the middle of an outline if the stroke following it does not cut through the stroke to which it is joined. Thus it may be used in a word like *adjusted*, but not in a word like *basted*.

2. The st loop is written on the same side of the strokes as the circle s. See rules for circle s in previous lesson.

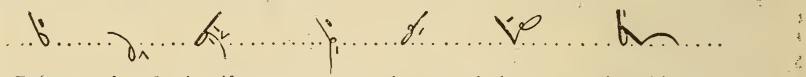
3. No vowel can be read within the loop or after it. If the sound of st or zd is followed by a vowel, the stroke must be used, as in *pasty*.

4. The circle s may be added to the st by turning it on the outside of the loop.

5. The sound of r may be added to the st loop by making it considerably larger, it being then called the str loop. The rules for the str loop are the same as those for the st as given above, except that a vowel may be *sounded* within the str loop when it comes between strokes, but not *written* within it.

6. The st loop should be made short and flat; the str loop should be made large and full, so that it can readily be distinguished from the st.

EXAMPLES OF THE RULES.



Paste; fused; justify; pasty; jests; bolsters; disturbing.

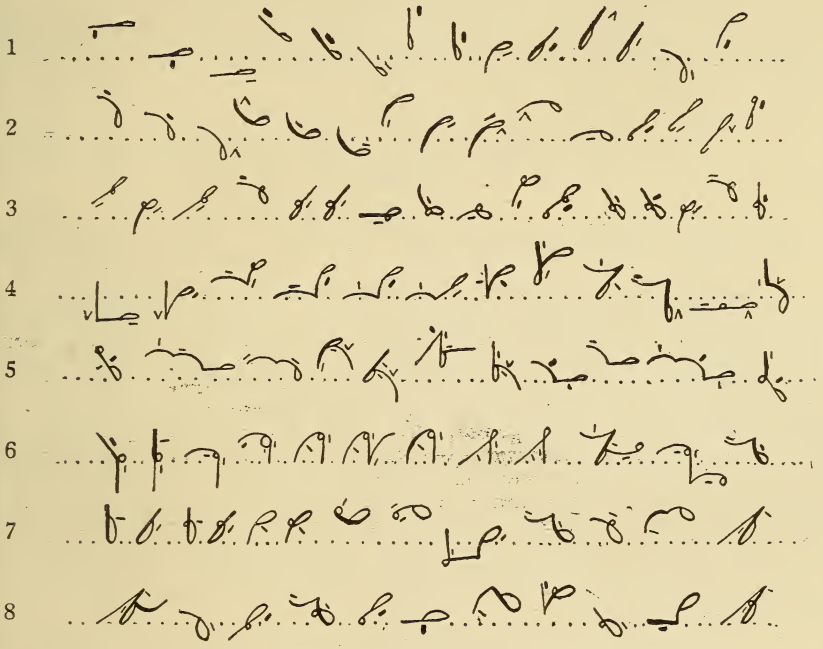
7. You are now far enough along to begin to realize that shorthand is not such a hard thing after all. Make up your mind now to do good, neat work. Keep your pencil sharp, and write both your shorthand and longhand very small, and see that the lines are distinct and clear cut. After writing a page, look on the other side of it and see if your pencil has left an impression. If so, you are pressing entirely too hard.

8. In the previous lessons in this book considerable distinction was made between the light and heavy strokes, so that you could be sure to read them. Now that you are getting more familiar with them it will not be necessary to make so much distinction, and hereafter there may be only a slight difference. You should early accustom yourself to writing with a light, sketching movement, curving the fingers well so that you can move them in any direction with ease. Grasp the pencil very lightly, letting the hand slide along on your finger nails as you write; and try to go all the way across the page without shifting the position of the arm.

9. A good habit to acquire now will be the "dictionary habit." Get acquainted with it; make it your constant companion. If in this book, either in the instructions or in the lessons, there are any words you do not thoroughly understand, look them up as you come to them. Study their meaning and pronunciation well. Keep in mind the fact that shorthand will be easy to you if you thoroughly understand longhand. You could probably learn shorthand a hundred times while learning English once.

10. If in any of these lessons a vowel should be left out of a word, or a vowel or a stroke should be printed a little too light or too heavy, don't say you can't make it out. You can if you will only think, and now that you are to be a stenographer, thinking is a part of your business.

Reading Exercise.



Writing Exercise.

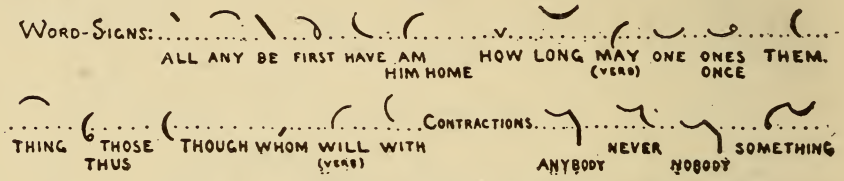
Insert the vowels in this and following exercises on words.

1. Joist, just, kissed, gazed, taste, dust, abused, chest, hoist,
2. Haste, housed, cast, leased, refused, renounced, denounced,
3. Unionist, diffused, vexed, deposed, disposed, outlasts, infused,
4. Forced, invests, vista, hasty, honesty, density, evinced,
5. Imposed, unimposed, rustiness, falsity, facility, affianced,
6. Devised, misty, baster, faster, Custer, lustre, vaster, testers,
7. Disturbing, Baxter, huckster, Rochester, Dexter, songsters.

Word-Signs and Contractions.

1. Contractions are somewhat less frequent than word-signs, and are often made up of a word-sign combined with a consonant or consonants. The word-signs when thus used are frequently reversed or inverted in order to make better angles with the preceding or following stroke.

2. It will help you to remember the word-signs if you will picture them as part of the whole word. Thus, *thing* is th-ng with the th left off; *all* is a-l with the l omitted. The word *caused* is written with the stroke d so as to tell it from *cost*.


WORD-SIGNS:
ALL ANY BE FIRST HAVE AM HIM HOME
HOW LONG MAY (YEAR) ONE ONES ONCE THEM.
CONTRACTIONS.
THING THOSE THUS THOUGH WHOM WILL (YEAR) WITH
ANYBODY NEVER NOBODY SOMETHING

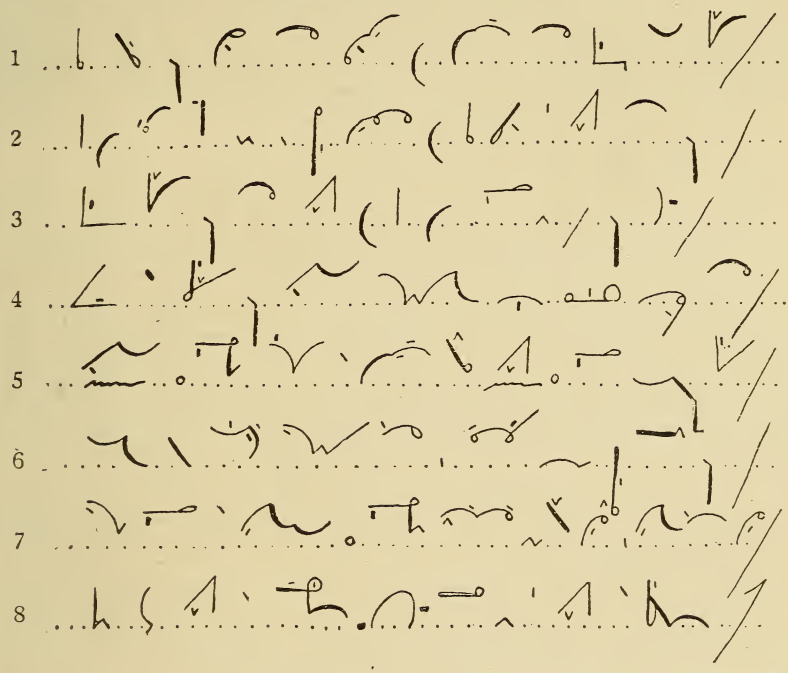
3. It may have occurred to you that many words in shorthand look exactly alike, even when written with vowels, and you may wonder how we tell them apart. It must be confessed that when standing alone it is sometimes impossible to tell the word intended, but when placed in a sentence the meaning is at once apparent. Thus in the sentence "I went *by* the grocer's on my way to *buy* some meat," the difference between the two words is very plain. In longhand, also, there are many words spelled exactly alike, and can be distinguished only in the same way. For example, take such words as bat, lower, lead, read, jet, box, and hundreds of others. In longhand many words cannot be pronounced with certainty even when seen in plain print.. Take for example the sentence, "I read the papers every day." This should convince you that in a very important sense shorthand is superior to longhand, for this sentence could be read with certainty in shorthand, the present and past tenses of the verb *to read* being readily distinguished by position.

4. It is the opinion of the author that in the course of time shorthand will take the place of longhand as a means of communication, and there is no good reason why it should not. It can be learned in a much shorter time, and when once learned it can be written with much less effort. It is a lifetime study to learn English, and very few master it. Shorthand is so simple that a child can learn it, and when once learned there need be no worrying about the spelling of words.

5. When writing the sentences in your note book, commence about half an inch from the left-hand margin of the page and stop about an inch from the right-hand margin. If your note book is six inches wide, you can easily write 25 words on a line and still leave a margin on each side. Make a practice from the beginning not to write too close to the margins, especially the right-hand margin. You will understand the reason for this better when you get farther along.

6. As you write the sentences, say the words over to yourself, and picture them in your mind. In the school-room you should not say them out loud, but if you are where you will disturb no one by so doing it will be better to practice in this way.

Reading Exercise.



Writing Exercise.

1. You: should do: the best thing you think of first, and leave some things to: the last. 2. If: you: are imposed upon, you: will: do: right to: reason with: the imposer. 3. You: should avoid disturbing existing things, if they cause you no annoyance. 4. If: you have caused loss to anybody, you should: be willing to give him something to: repay him. 5. You: should avoid exposing: the follies of: the ones you: love. 6. Do: the best you: know how each day, and you: will succeed. 7. Receive: the news of: loss with coolness, and with: a resolve to: do something to stop it. 8. Being just to: those whom you: love should cause them to: be just to: you. 9. Posters are pasty things, and should: be disposed of slowly. 10. Take: the big duster, and dust off the oak desk each day.

Brief W and Y; W Hook, and Sw Loop.

1. A small semi-circle is used for brief w. Standing alone it opens to the right or left, and is used for word-signs. Joined to other strokes, as a part of a word, it is written in the most convenient manner, and may open in any direction; except at the beginning of k, g, p, b, t, and d. See T of A. At the beginning of a stroke, no vowel can be read before the brief w; at the end of a stroke, a vowel may be read after it, and the circle s may be written within it.

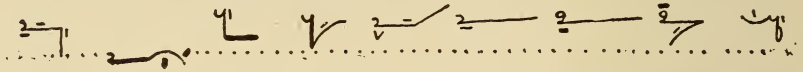
EXAMPLES OF BRIEF W.

Wake; weep; wit; witch; wife; wave; wash; wing; Edwin; subway; unwise.

2. The brief y is a small semi-circle opening downward or upward. It is *never* joined to other strokes as a part of a word, but as a word-sign it may occasionally be phrased with other words.

3. The w hook is a small reversed hook, in appearance somewhat like the brief w. It is used only at the beginning of six strokes, k, g, p, b, t, and d, and is joined at right angles to the stroke. The circle s may be written within the w hook, as in the word *squeak*. Unlike the brief w, the w hook is always read *after* the stroke. Thus, the six strokes read kw, gw, pw, bw, tw, and dw. A vowel placed before one of these strokes is read first; then the stroke; then the hook, the w, as in word *equity*, e-k-w-i-t-i.

EXAMPLES OF THE W HOOK.



Equity; guano; twig; dwell; acquire; quick; squeak; sequel; untwist.

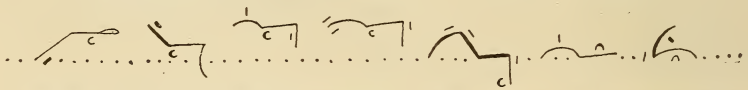
4. The sw loop is a small, flat loop joined at an angle to certain strokes. It may be written at the beginning of strokes or between them, but never at the end. Like the circle s and brief w and y, no vowel can be read before it. It is joined to the strokes in the most convenient manner. See T. of A.

EXAMPLES OF THE SW LOOP.

Swig; swap; sweat; switch; Swiss; swell; swim; swine; swore; dissuade;

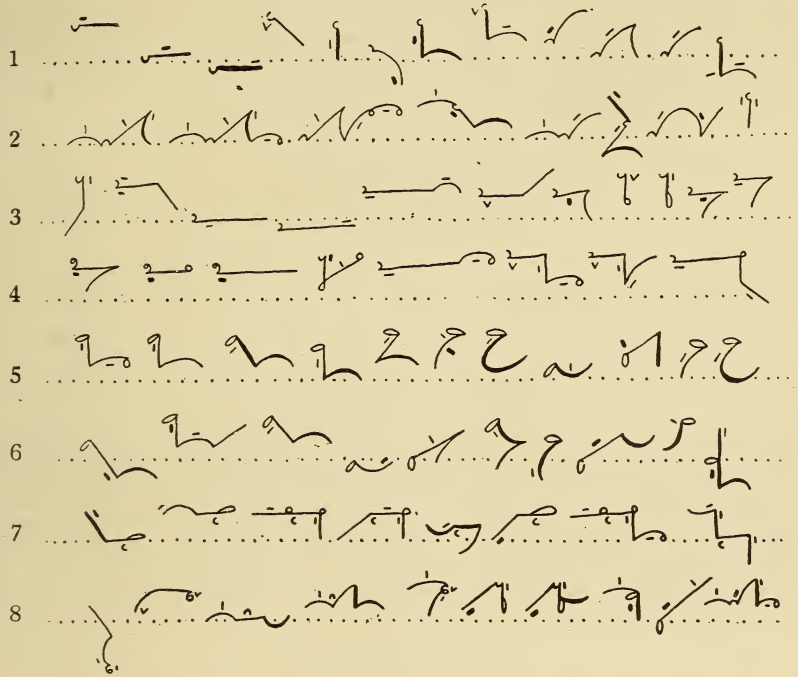
5. The brief w and y may be written in the place of vowels, and thus add the sound of w or y to the vowel of that position. When used in this manner, the w must always open to the right or left; and the y up or down. They may be made heavy when used for long vowels, as in *bequeath*.

EXAMPLES OF BRIEF W AND Y USED AS VOWELS.



Bequest; bequeath; unquiet; iniquity; ambiguity; unyoke; ammonia;

Reading Exercise.



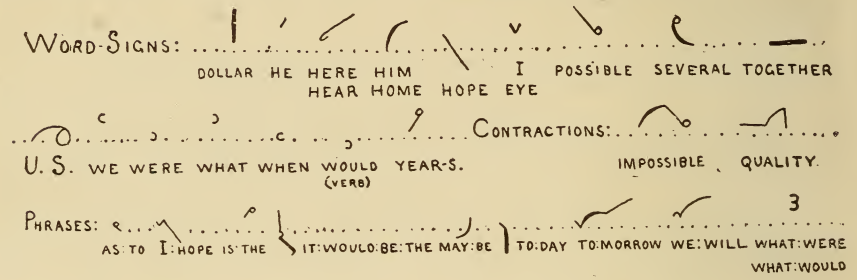
Writing Exercise.

1. Wig, woke, wet, watch, watchtower, weak, walking, weakness,
2. Web, wing, witty, wittiness, wine, witless, winner, wail, wake,
3. Awoke, wait, await, awaiting, witnesses, wooden, woodenware,
4. Weal, Welch, worst, Welsh, wily, ware, warehouse, wearing,
5. Outwitting, twig, quiet, squaw, queer, queerer, queerness,
6. Quiz, quest, tweak, equinox, swale, swore, Swede, swine,
7. Sweeper, swinging, iniquity, adequacy, inadequacy, Eugenia.

Word-Signs, Etc.

1. Most figures are written the same as in longhand, but it is better to write 1 and 6 in shorthand, when standing alone, because the figure 1 looks too much like the shorthand ch, and the figure 6 like the shorthand ths.

2. The dividing line may be left out in fractions, and in writing dollars and cents drop the cents under the line, and thus obviate using the dollar sign and the decimal point. Never use the ordinary dollar sign in shorthand. When hours and minutes come together, write the minutes slightly above the hours. In writing dates, the century may be omitted. Thus, July 4/76 means July 4, 1976. Omit th, st, etc., after dates and figures.

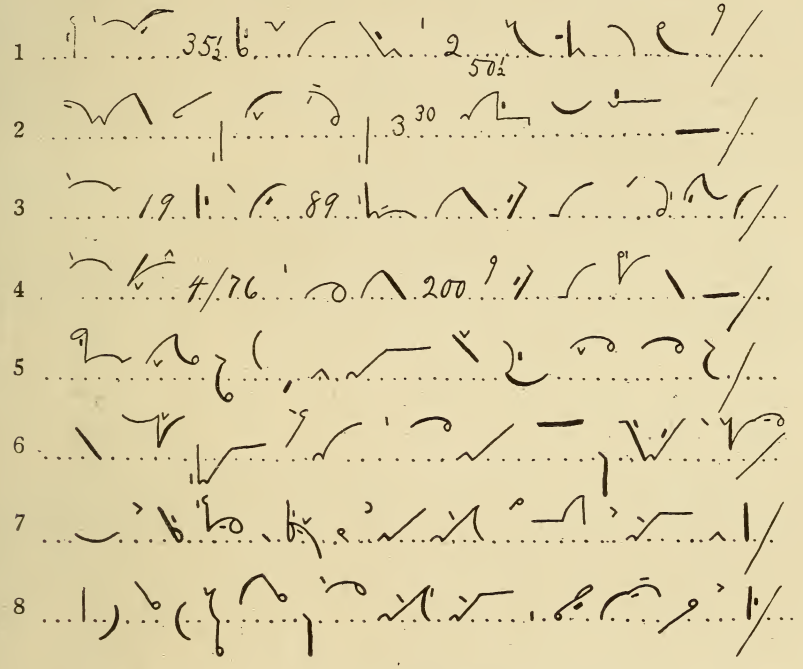

WORD-SIGNS:
DOLLAR HE HERE HIM HEAR HOME HOPE I POSSIBLE SEVERAL TOGETHER EYE
CONTRACTIONS:
U.S. WE WERE WHAT WHEN WOULD (VERB) YEAR-S. IMPOSSIBLE QUALITY
PHRASES:
AS:TO I:HOPE IS:THE IT:WOULD:BE:THE MAY:BE TO:DAY TO:MORROW WE:WILL WHAT:WERE WHAT:WOULD

3. In the study of shorthand, you should keep constantly in mind the fact that you are learning principles on which to build words, and that the words and phrases given in the book are merely examples of what can be done with those principles. Master them thoroughly, and you can write any word in the English language, and perhaps many other languages. Consider what a hopeless task it would be if you had to memorize an arbitrary way of writing all the words of your language. It would take you a lifetime to do it, for the English language contains thousands upon thousands of words, and an endless number of derivatives.

Review Questions.

1. How many positions are there in shorthand? 2. Which is the normal or natural position? 3. Why do we write words in the other positions? 4. Is it necessary to put all words in correct positions; and if not, why not? 5. If a word having more than one vowel is written in a certain position, what is indicated? 6. Describe the circle s, telling how it is joined to strokes, the direction turned, how it reads, etc. 7. Do the same with the large circle, describing the difference between it and the small one. 8. How is another s added to the large circle? 9. When the large circle is vocalized, how is the vowel read? 10. What is a word-sign? 11. What is a phrase? 12 How are the plurals of word-signs formed? 13. In order to make better angles when joined to other strokes, what may be done with some word-signs? 14. What sound may be omitted from common words? 15. Describe the st loop, telling what sounds it represents, and how the s may be added to it. 16. Do the same thing with the str loop, and tell the difference between it and the st. 17. What is a contraction?

Reading Exercise.



Writing Exercise.

1. I: think: the best thing for: me to: do is to: write to Papa today for $5.50 ¾. 2. My birthday will: be on August 10, 1999, and I: hope Mama will give: me something nice. 3. The best thing to: do, I: think, will: be to: go to: the bank at 3:45 tomorrow. 4. One of: the best things anybody does is to deposit money in: the bank each day of: the year. 5. What would you do if: you had $500.50 on deposit in: the bank at one: time? 6. Suppose you give: me back the $6.66½ you borrowed one: day last week when you and I were out walking. 7. It: would: be: the best thing to: do to say: the least, and you should: do it now. 8. One of: the best things in: life is to: save: a few dollars weekly for: a rainy day.

The R Hook.

1. A small initial hook on most of the strokes is used for r. It may also be written medially, but it is always considered to be at the beginning of the following stroke, as in *taper*. Although the hook is made first, it is read *after* the stroke, and a preceding vowel is read before the stroke and hook, as in the word *April*.

2. The r hook is used mostly in words having no distinct vowel sound between the stroke and the hook, as in *crow*, *grow*, *pray*, *tray*, etc. It is not used in words like *pair*, *dare*, *fair*, etc. These and similar words should be written with the full strokes.

3. When the r hook comes between strokes it is sometimes impossible to form it perfectly. Without lifting, retrace the preceding stroke, as in *digger*.

4. It not being necessary to use the r hook on the strokes s and z, we will use this combination for thr and ther, and thus have two ways of writing thr and ther. We will give preference to the ones shown first in the T. of A., which see. If the r hook is on strokes that can be turned in two ways, the easier way should be chosen when written medially. In words like *defray* and *chafer* it will be found easier to use the second fr.

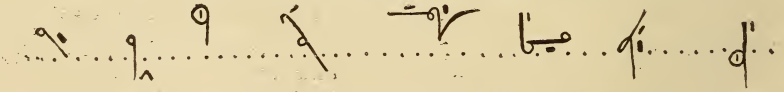
EXAMPLES OF THE R HOOK.

Grow; try; free; bother; pear; pry; cheaper; treasure; throwing.

5. The circle s may be written within the r hook, either initially or medially. On the first six strokes of the alphabet, the circle should not show within the hook, but should be joined direct to the stroke. The circle thus joined should be turned *in the direction of the hands of a clock*. We will call these strokes skr, sgr, spr, sbr, str, and sdr. The large circle may be joined to these six strokes in the same manner, as in the word *sister*. These circles joined to the strokes in this manner will never be mistaken for the simple s or sez circles, for the reason that the latter are always on the other side.

6. When the sr combination comes between strokes in words like *disgrace*, *subscribe*, etc., the s circle is turned in the usual manner at the end of the preceding stroke, and the following stroke is made without lifting the pencil. In the word *disgrace*, given below as an example, the circle is left slightly open to show the manner of its turning, but in writing this and similar words take care to complete the circle. It is sometimes more convenient to turn the circle as shown in the word *chestree*.

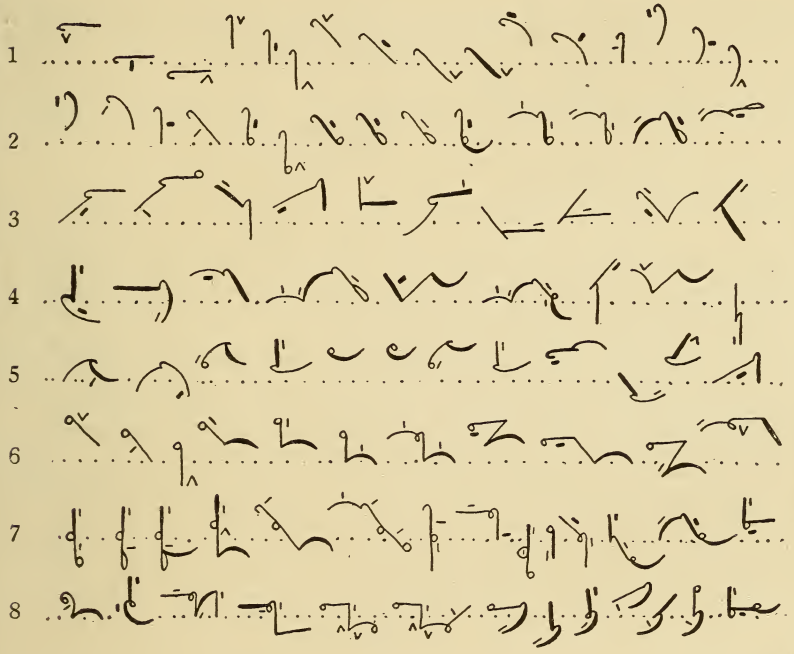
EXAMPLES OF THE SR COMBINATIONS.



Spray; strew; sister; prosper; extreme; disgrace; chestree; disaster.

7. Between strokes, in words like *extreme*, the hook should show plainly; but in words like *prosper* it should not show at all. When standing alone, shr and mpr are always made downward, but when joined to other strokes, make them in the most convenient direction.

Reading Exercise.

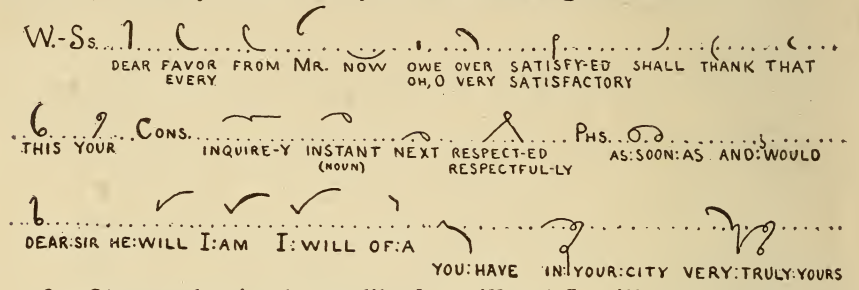


Writing Exercise.

1. Tree, dray, dry, drew, truck, drum, brass, dressed, undressed,
2. Labors, laborer, grudge, ogre, creeps, crouch, crutch,
3. Begrudge, decrease, progress, progressive, toper, sober, setter,
4. Sadder, supperless, gracelessness, frame, freeing, throwing,
5. Dreaming, trooper, scraper, vigor, invigorate, injure, digger,
6. Neighborly, strainer, imprison, unstring, tamper, distemper,
7. Timber, Jasper, extreme, repressing, destroyer, decipher,
8. Treasure, descry, sacrifice, inscribing, orchestra, rostrum.

Word-Signs, Etc.

1. Another short list, and when this lesson is mastered, you will be far enough along to write short business and friendly letters. You should, however, confine yourself strictly to the exercises given herein.


W.-Ss.
DEAR FAVOR FROM MR. NOW OWE OVER SATISFY-ED SHALL THANK THAT
EVERY OH, O VERY SATISFACTORY
CONS.
THIS YOUR INQUIRE-Y INSTANT NEXT RESPECT-ED PHS.
(NOUN) RESPECTFUL-LY AS:SOON:AS AND:WOULD
DEAR:SIR HE:WILL I:AM I:WILL OF:A
YOU:HAVE IN:YOUR:CITY VERY:TRULY:YOURS

2. Observe that in phrases like *he: will* and *I: will* only a part of the *I* is used; and remember too that the first word of a phrase almost always takes the position. For instance, in the phrase *be: there* the word *be* rests on the line.

3. Several words joined in a phrase like *for: a: few: days* may seem confusing at first, but after a while it will be much easier to read and write them when so joined. Notice that only such words as are closely related to each other and can be easily joined are phrased. Phrasing makes them more easily read when transcribing, for we can see them all at a glance, and we know that there are no punctuation marks between them.

4. In shorthand, we use periods only at the end of sentences, and not after initials or abbreviations. Initials may be written in the ordinary script, using the small letters. Thus, wc cray means W. C. Cray.

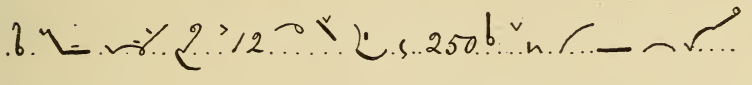
5. The handling of names of persons when writing rapidly is sometimes a very puzzling thing, and the question is often asked, "Shall I write them in shorthand or longhand?" It depends. If you are taking dictation from any one, and he spells a name to you, most assuredly write it in longhand, taking care to write it plainly. If it is not spelled to you, and it is a very common name, like Smith for instance, write it in shorthand, and when you transcribe it spell it in the ordinary way. You may make it a rule to spell names as they are ordinarily spelled unless you know positively they should be spelled some other way. If an unusual name is dictated to you, it will perhaps be better to ask how it is spelled before proceeding further, unless you have some way of finding out for yourself the correct spelling. Many stenographers keep an alphabetical list of the names of all with whom their employers correspond, and thus can look up the correct spelling in a moment.

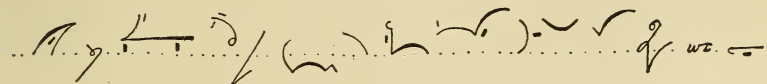
6. A well-written shorthand outline, with perhaps a vowel inserted, is far superior for a proper name than badly scrawled longhand, and is also much better than writing the first letter of a person's name and depending on your memory for the rest of it. Memory is a very fickle thing.

7. While reading the exercise, keep in mind that the words written without vowels are usually word-signs or contractions. If any of them appear strange to you, look over the previous lists—you may have forgotten some of them. Perhaps, too, they look odd to you because of the addition of an s or an ing, as in the case of *dollars* and *hoping*.

Reading Exercise.

1





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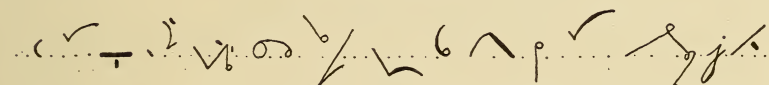

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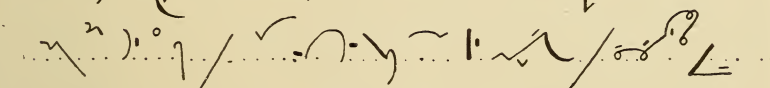

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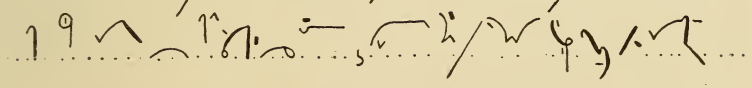
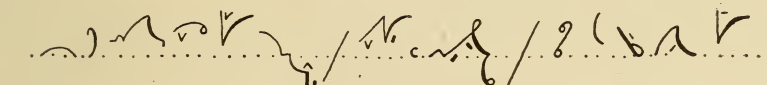




Writing Exercise.

1. Brother Tom:—Several weeks have passed since you wrote to: me, and I should like very much to: know what you: are going to: do with: the house you: have for: sale here. Shall I sell it for $900, or shall I keep it in: the hope of: an increase? Yours: in: haste, Will. 2. Mr. J. W. Harrison, Mobile, Ala. Dear: Sir:—It: is possible that I may: be in: your: city on: the 18th instant, and: would like: to see: you and talk over: the affair you spoke of in: your: last. Business is picking up here, and I: think you: will take no: risk in buying: the store from Mr. James. He: will sell it for $950.50. Try to: write me by next mail. Very: truly: yours, C. W. Jackson.

The L Hook.

1. The l hook is an initial or medial hook, small on straight strokes and large on curves. On the straight stems it is on the opposite side from the r, and on curves it is made considerably larger. Therefore it is in no way similar to the r hook. It is a strange fact, however, that beginners get these two hooks confused, and you should from the very start guard against it. If you hold up your left hand and curve the first finger, you will have a fair imitation of the l hook; do the same with the right and you will have the r hook.

2. The rules governing the l hook are very similar to those of the r, and you may apply the r hook rules in all cases where no exceptions are given in this lesson. Turn to the T. of A., and note the strokes on which the l hook is placed, and practice them over many times. Observe that the l hook is also made on the r stroke.

EXAMPLES OF THE L HOOK.

Clay; glue; play; pail; flow; dabble; bushel; cripple; ruffling.

3. The circle s may be written within the l hook, either initially or medially, but it must always show plainly within the hook. As explained in a previous lesson, the sr combinations are joined direct to the stroke. But this will not do in the case of the sl combinations; for the reason that the l hook is written on the same side as the s circle, and therefore the circle must be turned plainly within the hook. If it were not it could not be read, for it would look just like an ordinary circle s.

4. The above remark brings up a very important point in shorthand, and it is this: So far as possible, everything that reads differently is made differently. That is to say it will not do, as a rule, to make strokes or outlines exactly alike, and call them different things. Of course there are some exceptions to this, but the exceptions are usually cases in which no confusion would result. Keep this in mind, and do not make an sp, for instance, and imagine it is an spl. Remember too that no vowel can be read after the s circle at the end of an outline. Use the stroke s in such cases.

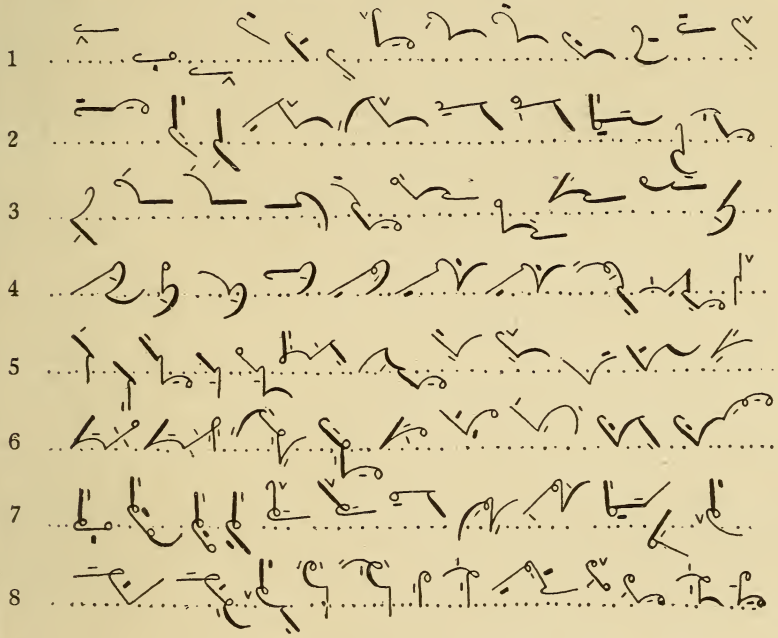
5. When the sl combination comes between strokes, in words like *explore*, *explosive*, etc., the s should be flattened and lengthened somewhat for if this were not done there would appear to be simply an s between the k and the p.

6. Unlike the sr, when the sl combination comes between strokes, the hook must show plainly. If it did not, it would simply be an s, for it must be constantly kept in mind that the l hook is always written on the circle s side. In this lesson many words containing the r hook will be brought in by way of contrast.

EXAMPLES OF THE SL COMBINATIONS.

Sickle; settle; display; dissemble; gospel; classical; unspliced.

Reading Exercise.

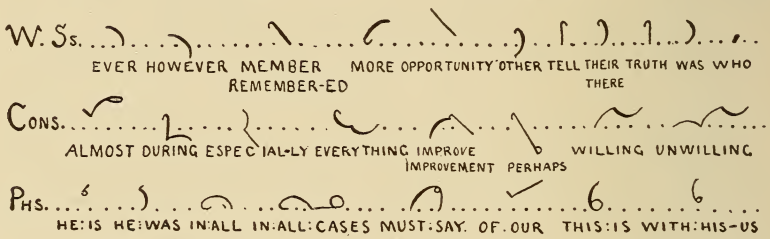


WRITING EXERCISE.

1. Eagle, clays, ply, closed, addle, fly, free, peal, pole, apple,
2. Grapple, topple, noble, raffle, rabble, riddle, rider, scrape,
3. Scraper, scribble, total, stubble, stripper, struggle, haggle,
4. Tackle, tumble, crumble, rippling, unstable, sidle, saddling,
5. Subtle, fallacy, intricacy, trusty, expressly, deceiver, dissever,
6. Disgrace, explosive, unsaddle, displaying, sufferable,
7. Insufferable, obstacle, bramble, scramble, trample, replacing,
8. Reciprocal, racy, raciness, ecstasy, disciple, testy, crimple,
9. Dimple, stumble, tickle, prays, pears, blues, bells, blows,
10. Blowing, slowly, chuckle, buckle, snuggle, single, angle,
11. Bearish, bearer, terror, trumpery, pleasing, pealing, braying,
12. Boring, playing, bailing, bowling, pulling, plague, blacking.

Word-Signs, Etc.

1. A good way to get these fixed in your mind is to make a mental picture of them. Look at one a moment, then take your eyes from it and try to retain a picture of it in your mind, just as you would do in trying to recall the face of a friend. Now write the word, and compare it with the copy. After doing this with each word, cover up the longhand, and see if you can correctly name the shorthand words, commencing with the last one, and going back towards the beginning. Reverse the operation, covering the shorthand, and write the words from the longhand. After going over each list in this manner, if you still have trouble with them, postpone the study of them until you have transcribed and practiced the reading exercise, then try them again. They should be easy for you now; but if not, postpone them until you have written and practiced the writing exercise. Then try again.


W. Ss.
EVER HOWEVER MEMBER REMEMBER-ED MORE OPPORTUNITY OTHER TELL THEIR TRUTH WAS WHO THERE
Cons.
ALMOST DURING ESPECIAL-LY EVERYTHING IMPROVE IMPROVEMENT PERHAPS WILLING UNWILLING
Phs.
HE:IS HE:WAS IN:ALL IN:ALL:CASES MUST:SAY OF.OUR THIS:IS WITH:HIS-US

2. One of the best aids to writing correct and symmetrical shorthand is a knowledge of drawing. Not that shorthand should be drawn, but a knowledge of drawing trains the eye, and enables one to make strokes of the proper length and slant. Indeed, were it not for the fair knowledge of drawing possessed by the author, it would have been almost impossible for him to write this book. All the shorthand in this book was first written by him with pen and ink, and then photo-engraved; therefore you are studying an exact representation of real shorthand, not something that was engraved from another person's ideas, but the ideas themselves portrayed to you just exactly as the author wrote them, and as he wished to present them to you.

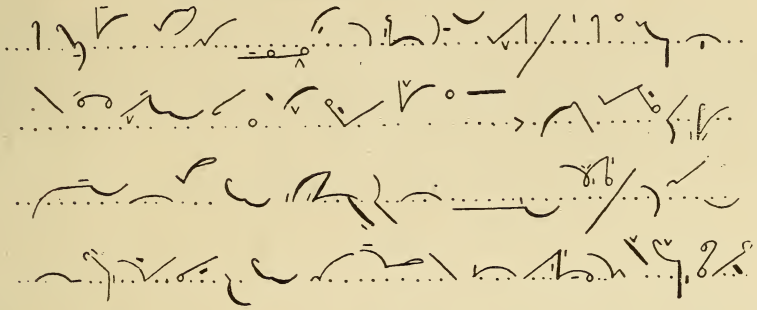
3. To train the eye to judge distances and lengths, suppose you make these simple experiments: Draw straight lines of exactly the same length on two pieces of paper. Measure them, and see how near alike they are. Look at a shorthand outline in this book; imitate it, and measure to see how nearly exact your outline is. Make a straight line one inch long; another one-half inch long; another a quarter. Measure them, and if incorrect make them over and over until you can make them with exactness.

4. The best way to write a word in shorthand, is to first make a mental picture of it; then write it rather quickly, allowing the slightest possible pause between strokes. This will cultivate quickness and lightness of touch, and will get you out of that sluggish, heavy way of writing.

5. In phrasing, the word *us* may be added by the circle s, as in the phrase *pay: us*. A common mistake is to imagine that the word *so* is added in this manner, but it is not. The superlative, as in the word *cleverest*, may be added by the st loop. In a phrase like *and: we: had: a* lower the word *we* slightly, so that the word *had* will be in the correct position.

Reading Exercise.

1



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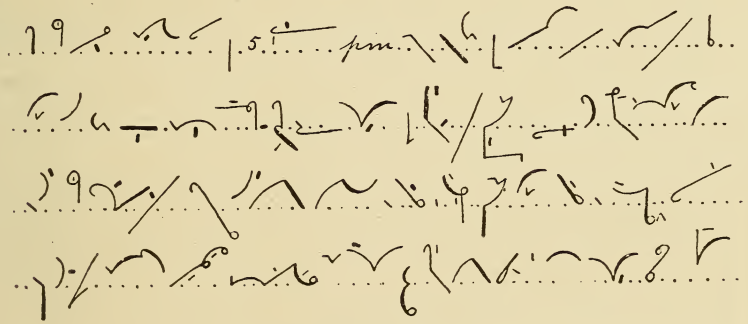


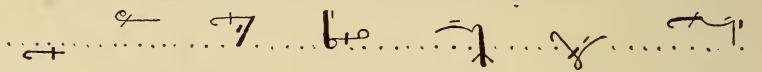
Writing Exercise.

1. Dear Bessie:—Just now I: have: the first opportunity to: write: you since reaching this: place. We are having: the loveliest time imaginable here, and everything is going along as smoothly as possible. The other day, Cousin Andrew was over to see: us, and we: had: a glorious time. He: is as clever as: the cleverest, and never allows time to: drag when he: is with: us. We: shall soon be here six weeks, and I must: say I: never had such: a jolly time in: all my life. Write soon and tell me how everything is up your way. Yours as ever, Frances. 2. Dear Frances:—Yours from: the seashore was read and: reread, and I now take: the pleasure to: reply to: it. I suppose you remember Mr. Drew, the one who plays so well on: the piano. He: was here on: a visit last week, and: took Fannie and me to all: the theatres and parks, and we: had: a gay time. Well, he: says he: will: be here once or twice more during: the summer, and: if he: is we: will: try our best to induce him to: go with: us when: we leave for: the seashore. This: is all I: have time to: write just now, so I: shall close in hopes of hearing from: you very soon. Yours, Bessie.

Special Vocalization, Etc.

1. In order to make better outlines or to write long words in more compact form, it is often desirable to read a vowel between a stem and a hook. This we accomplish by striking the vowel through the stem. Thus in the word *course*, by writing the o through the stroke, it is read before the hook, that is to say, the stroke k is read first, then the o, then r, and then the s. Parallel vowels may be struck obliquely through the stroke, as in the verb *rebel*.

EXAMPLES OF SPECIAL VOCALIZATION.



Car; skill; courage; discourse; endure; parcel; guarantee.

2. When a word begins with the sound of z, use the stroke z. When a word begins with s, generally use the stroke s. Plurals and third persons of words like sigh, see, etc., are formed by adding the circle s.

3. When two vowels come together, as the words *payee*, *boa*, *area*, etc., the second vowel may be indicated by adding a short tick at right angles to the first. However if the first vowel should be joined to the stroke, the second may be written separately, as in *iota*.

4. The sound of t may be omitted in words like *listing*, *resting*, etc., and in many other cases where a gain in speed is secured without loss of legibility.

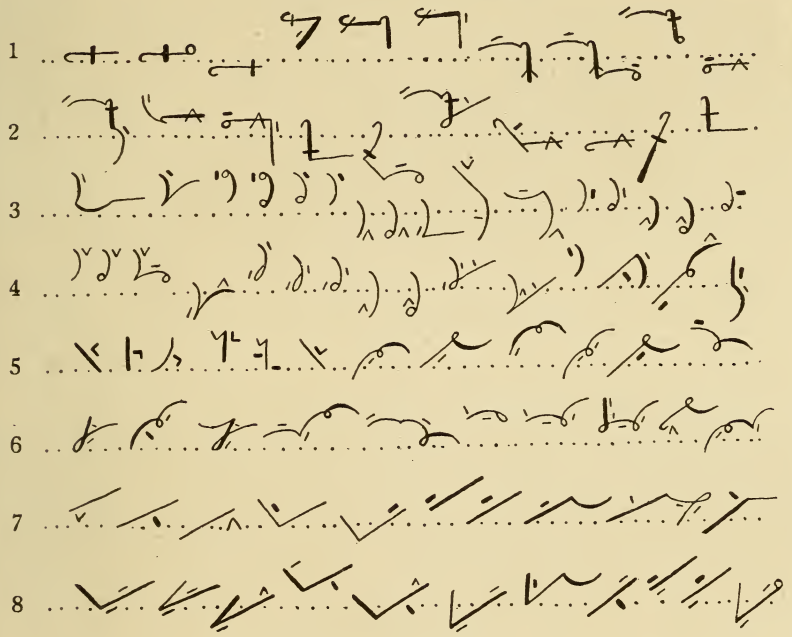
5. The stroke r may be made heavy to indicate a preceding vowel, as in *ark;* or to indicate a following vowel, as in *tarry*. When r stands alone, unless it is a word-sign, it will be considered as having a vowel after it if it is light, as in *ray*. Heavy r standing alone indicates a vowel before it, as in *air;* and sometimes a vowel both before and after it, as in *array*. It will only be necessary to apply these rules in words of short outline, or where it is desired to distinguish between words. If the r has a hook, circle, etc., at the beginning of it, it will not be necessary to make it heavy. Keep in mind the fact that r and heavy r are always made upward, and that they are longer and slope more than ch and j, and you will have no trouble in telling them apart, even when standing alone.

EXAMPLES OF THE RULES.

Zinc; seas; says; snowy; dewy; lastly; early; bureau; ear; Erie.

6. Although in these and following lessons almost all words are fully vocalized, it must be constantly kept in mind that the vowels are to be omitted almost entirely when writing from dictation. This does not mean, however, that it is not necessary to learn them thoroughly. The truth is, your success as a stenographer will depend a great deal on your knowledge of the vowels, and you should be able to make and name the vowels of the three positions without hesitation.

Reading Exercise.



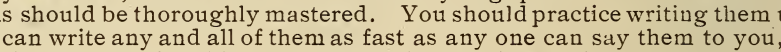
Writing Exercise.

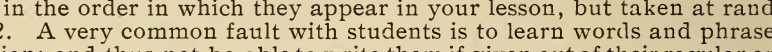
1. Cur, courage, securing, sharpness, securely, Turk, turkey,
2. Discoursive, discourage, enduring, charm, darkness, Zion,
3. Zealous, busy, sauciness, ceases, unceasing, unceasingly,
4. Sewer, dizzy, mostly, misting, assist, assisting, enlisting,
5. Dishonest, restless, tasteless, priestly, testimony, rice, rise,
6. Arise, rose, arose, arrows, Paris, Myers, Morris, right, aright,
7. Aerial, area, rate, art, rib, orb, ear, err, erring, unerring,
8. Berries, juries, roily, early, arily, rowing, airing, rising,
9. Arising, rust, rusting, rustiness, rut, root, rooting, righting,
10. Unrooting, route, enroot, enroll, enrich, rubbing, unrighteous,
11. Unrighteousness, chancery, enchantress, passenger, pantry,
12. Clover, culver, plover, puddle, paddle, tawdry, tree, tearing.

Word-Signs, Etc.

1. It will be noticed that the words for which we have very short signs are the commonest words of the language, words that form a part of almost every sentence, and in some sentences a very large part. For this reason these signs should be thoroughly mastered. You should practice writing them until you can write any and all of them as fast as any one can say them to you, not only in the order in which they appear in your lesson, but taken at random.

2. A very common fault with students is to learn words and phrases in rotation; and thus not be able to write them if given out of their regular order. The word-signs and phrases in these lessons are purposely given out of their proper relation to each other so that you will learn each one individually, and not have to think of some other sign before you can write the one you want.





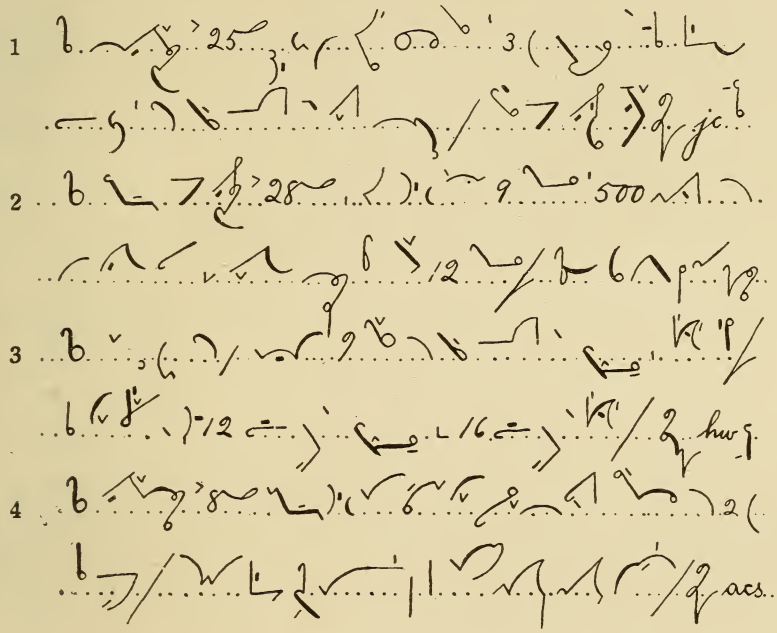
3. A serious error in shorthand is to curve strokes too much or too little, and to make them too long or too short. Study the strokes in the lessons and try to imitate the curves, and note too that they are all about the same length. It is very important to keep them uniform, for the reason that it changes their value to be made longer or shorter, as will be explained in a later lesson. It is not a bad idea to measure the strokes with a ruler or a piece of paper and compare them with yours. The chances are you will find yours much too long. Reduce them, and keep them reduced. A sharp pencil works wonders sometimes in this respect, for it will make a clean, distinct line, and a line of this kind looks longer than a heavy, irregular line.

4. Another very important point is to preserve the correct slope of the strokes. Take especial pains with the p and b, and do not make them too vertical. In longhand, you may slope letters in almost any direction, and still recognize them; but in shorthand it is absolutely necessary to slope them just right, or you will not be able to read them. For instance, if you make p too vertical, when you go to read it you may mistake it for a t, and perhaps make a serious error.

5. Especial care should be taken with the vowel word-signs, such as *all*, *too*, etc., not to make them too long. They should be only about one-fourth the length of a full length stem.

6. In phrasing, the words *of* and *to* are often omitted, as in the phrases *in: reply:* (*to*) *your: favor*, *receipt:* (*of*) *this*, etc. In the writing exercises, the words to be omitted in a phrase are inclosed in parenthesis. The brief w may be used for *way*, as in the phrase *in: every: way*. When phrased, the word-sign for *you* may open up or down, and the word-sign for *we* may open up or down or right or left. *Instant* may be joined to figures and turned up or down, according to convenience. When replying to a letter it is not always necessary to mention the subject, but it is generally better to do so.

Reading Exercise.



WRITING EXERCISE.

1. Dear Sir:—If: you care to: call to see me tomorrow at seven o'clock, it: will: please me to show: you over my: place and set: you a: price on: it. Be: sure to: reply: (to) this as: soon: as you: receive: it, as I: shall wish: to: know if: you: will: be here. Very: truly: yours, William Jackson. 2. Dear Sirs:—In: reply: (to) yours of: the 9th: instant, would: say that it: will: be: a pleasure to: me to show: you through my store at any: time you care: to visit: me. Johnson Bros. have advised me to buy my fall stock from: you, and if: you: will give: me three months' time it: will: please me to: do: so. Very: truly: yours, L. H. Briggs. 3. Dear Sir:—In: reply: (to) your: favor of: the 12th, it: pleases: us to say that: the tablecloths you desire are to: be had from our: house. We: have several qualities and: designs, as you: will: see by: looking over: the price: list we mail: you today. The high-priced cloths are: of extra quality, and: will outlast the low-priced ones by several years. Trusting to: have: the pleasure of hearing from: you, we: are, Respectfully: yours, Brolaski &: Son.

The N Hook.

1. A small final or medial hook on all of the strokes is used for n. It is placed on the lower side of k, g, r, h, and w, on the left side of p, b, t, d, ch, j, and y, and on the inside of all curves.

2. No vowel can be read after the n hook when it ends an outline. If a vowel follows n, the stroke must be used. The correct use of the n stroke and hook is of great help to us in reading our notes; therefore this lesson is one of the most important in the book. Master it thoroughly.

3. The stroke n should be used in the following cases: 1. To show that the n is followed by a vowel, as in *downy*. 2. To show that a vowel comes before the stroke preceding the n, as in *attune*. 3. To show that there is a vowel between the stroke and hook of a preceding double consonant, as in *balance*. 4. To avoid writing the large circle within the hook, as in *Francis*. 5. To permit the easy joining of a following stroke, as in *dancer*. 6. To indicate two vowels between the n and a preceding consonant, as in *Ryan*.

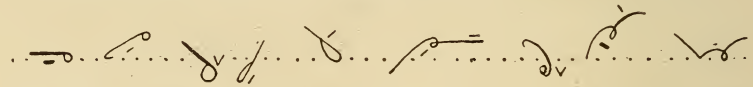
4. Rule 2 is especially useful to enable us to distinguish between words of the same consonants and position, as *tune*, *attune; pain*, *open*, etc.

EXAMPLES OF THE N HOOK AND STROKE.

Coin; stain; pen; penny; sudden; balance; furnaces; fences; Johnson; ruin.

5. When s, z, sez, st, zd, or, str, is added to n at the *end* of *straight* strokes, the hook need not be shown. Turn back to the r hook lesson, and see what it says about joining the circle to the stroke for the sr combinations. We need not show the hook on the n side for very similar reasons. But remember, this rule applies at the *end* of *straight* strokes only. In the middle of an outline, if the hook is used, and at the end of all curves, the hook must show, and show plainly.

EXAMPLES OF THE NS, NZ, NSEZ, NST, NZD, AND NSTR.

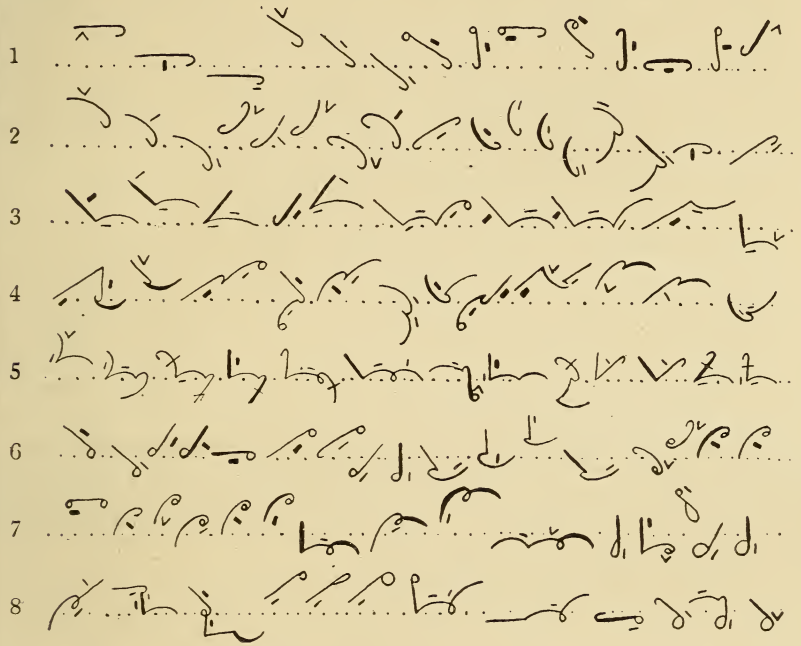


Gains; hens; bounces; chanced; punster; ransack; frowns; lonesome; pencil.

6. A very common mistake is to show the circle within the hook at the end of straight strokes like pns, tns, etc., but it is an absolute waste of time, as it does not add one particle to the legibility of the outline. Another very common mistake is the one alluded to above, of imagining you have turned an n hook between strokes without showing the hook; for instance, writing psl and thinking it is pnsl; or tsl, and thinking it is tnsl. Just a little thought will enable you to avoid such mistakes.

7. Many writers prefer to use the stroke n instead of the hook in such words as *branch*, *strange*, etc. This is allowable, for the reason that the use of the stroke in such words avoids the tendency to curve the p, b, t, or d, and also keeps the pencil moving forward. Some writers prefer tr and some chr in words like *furniture*. Take your choice.

Reading Exercise.

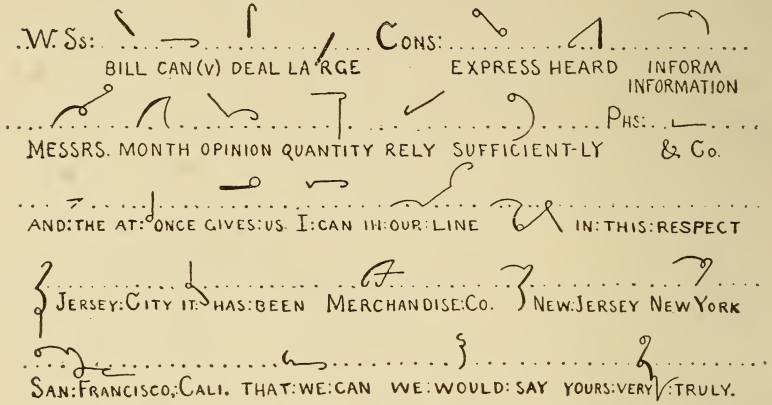


Writing Exercise.

1. Keen, cane, pin, pun, ban, chin, John, rain, hen, hewn, run,
2. Rhine, stain, spine, crane, strewn, spleen, fawn, fain, van,
3. Shin, sheen, lane, mane, mainly, leaner, meanly, meaner,
4. Mine, miner, dine, diner, tinner, tuner, attuning, channel,
5. Tunnel, affianced, puns, pins, buns, bins, dins, joins, fence,
6. Fences, offence, rattans, mines, leans, chanced, balance,
7. Written, routine, appliances, announced, cans, Kansas, cancels,
8. Punster, Canadian, candy, canopy, canvas, entrance (n),
9. Entrances (n), entrance (v), journeys, attorneys, infringe,
10. Infer, inference, refrain, enshrine, enjoin, enjoiner,
11. Unattainable, China, Chinese, Chinaman, gentry, pantry,
12. Kinsfolk, moneyless, penalty, glances, Jane, Jenny, Ben,
13. Benjamin, uncanny, gunny, Dennis, denying, finny, Tony,
14. Gainsaid, honeymoon, meaningless, piny, penetrable,

Word-Signs, Etc.

1. When the word *company* is used in connection with the name of a firm, it may be represented by the k stroke, as in *Nelson &: Co.*, *Merchandise: Co.*, *Trust: Co.*, *Chemical: Co.*, etc.



2. Remember that in phrasing, many of the word-signs may be reversed or inverted, and do not hesitate to use them in this way, unless they conflict with some other word-sign. However, the sense of a sentence will generally give you the clue to the correct word. For example, in the sentence "If: they: were on: time, there: would: be no: trouble" we can easily read the word *were* although it is exactly reversed.

3. It is generally better never to phrase words having punctuation marks between them, but we make an occasional exception to this rule, as in the phrase *San: Francisco,: Cali.* It is very convenient sometimes to write two words as though they were a single word, as in the phrases *at: least* and *at: once.*

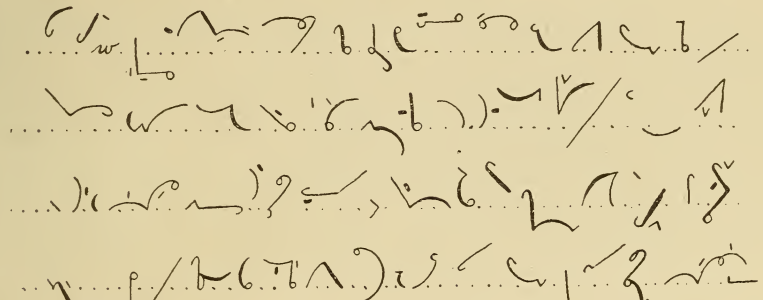
4. Many words in shorthand may be written in different ways, and sometimes one way is as good as another, but it is usually the case that one particular outline is superior to any of the others. It sometimes happens, however, that the best outline can not be used, on account of its conflicting with some other word. The outlines of all the words in this book have been studied over with great care; and not only has each word been considered individually, but its relation to all other words in common use has been taken into account.

5. Sometimes we deviate from set rules in order to secure a convenient outline for very frequent words. Thus we will not write the word *even* strictly according to the rules given in the N Hook lesson.

6. As explained in the lesson on special vocalization, vowels may be written and read between the stem and the hook, but this principle should be used sparingly, especially in short or very uncommon words. Proper names especially should be written very fully, using every possible means to indicate the location of the vowels. For instance, we may write *college* with the l hook; but *Collins* should be written with the l stroke, turning the circle s within the n hook.

Reading Exercise.

1



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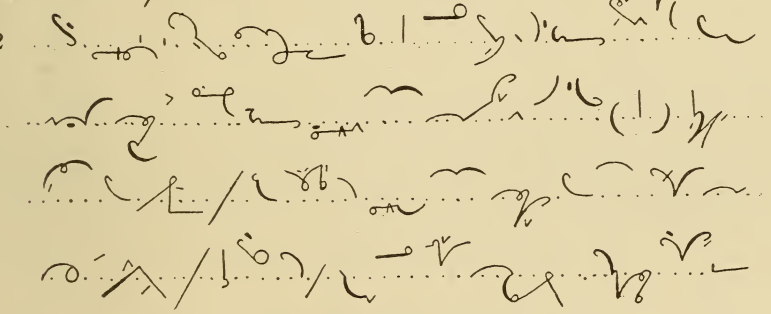


Writing Exercise.

1. Collins &: Co., Bloomington, Ills. Dear: Sirs:—Messrs. Walsh Bros., of Jersey: City, New: Jersey, have written to: us expressing: a desire to: purchase a: large quantity of: our spring: wagons on: time, and: refer: us to: you. Please inform: us at: once as: to: their solvency, etc., and: by doing so very much oblige, Yours: truly, Thompson &: Sons. 2. Benson, Smith &: Co., Burlington, Iowa. Dear: Sirs:—In: response to: your: favor of: the 11th, we: would: say that: the house you: name are in: every way reliable, and that: you: will: do well to deal with: them, as they: are well: known for: the fine quality of: their merchandise, and: for fair and square dealing. Yours: truly, Wood, Baker &: Co. 3. Mr. Samuel Penn, Trenton, N.: J. Dear: Sir:—In: response to: yours of: July 13th, would: say that I: can furnish: you the carriage and harness you wish for $159.85. This price is very: low and: the terms are one-half cash, balance thirty days. Trusting this will: be satisfactory, and: that I: shall: have: the pleasure of hearing from: you soon, I: am, Yours: very: truly, W. C. Browning.

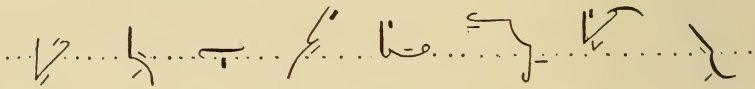
The F or V Hook.

1. A small final or medial hook on straight strokes is used for f or v. It is written on the circle s side, and coming between strokes will be considered as being at the end of the preceding stroke.

2. No vowel can be read after the f or v hook at the end of a word; therefore when a word ends with a vowel, preceded by f or v, use the stroke.

3. Many of the rules for the use of the n hook may also be applied to the f or v hook, and will prove of great value to us in the reading of unvocalized shorthand. For instance, by using the hook in the word *chaff* we indicate that the word ends with f; and by using the stroke in the word *chaffy* a following vowel is indicated. By using the stroke v instead of the hook in a word like *achieve* we indicate that a vowel comes before the ch.

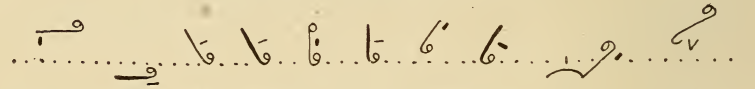
Examples of the F and V Hooks.



Tariff; Duffy; grove; chiefly; defense; Clifton; deriving: above.

4. The circle s may be written within the f or v hook, but it must show well within the hook. Do not, for instance, write ps and imagine it is pfs. All the strokes having fs or vs at the end must look quite different from those having simply s. Try not to make an n hook on a curve and call it f or v. It is better not to change the names of the hooks so often.

Examples of the Fs and Vs.



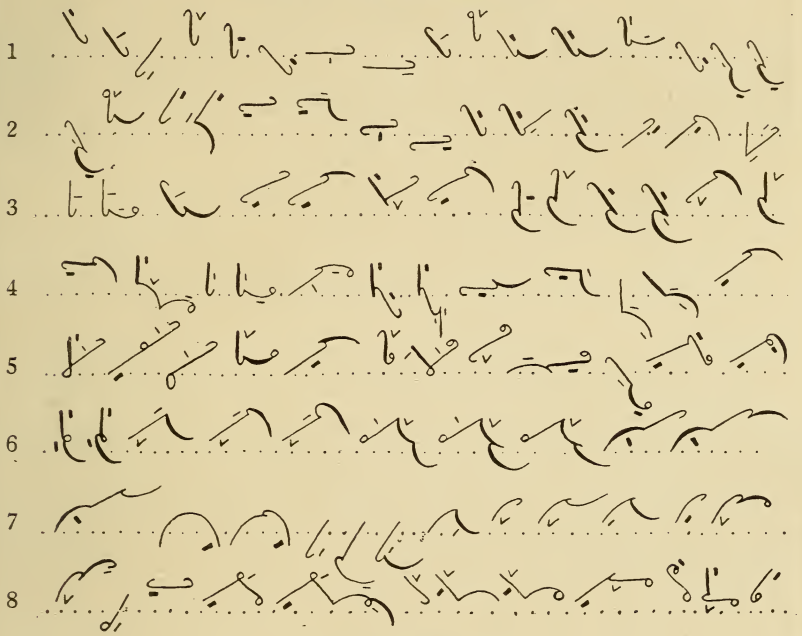
Coughs; gaffs; puffs; buffs; staves; doves; chiefs; Joves; unroofs; hives.

5. It will be noticed that the use of hooks between strokes modifies the rules for the use of preceding or following strokes. The reason of this is that the hooks make a change in the direction of the stroke necessary in order to secure a good angle. Remember, we are seeking sharp angles, and the sharper they are the more readily we can write and read our notes.

6. As far as possible, we will write our shorthand words according to their syllables, but we may depart from this rule frequently in order to secure better outlines. In words like *define*, *advance*, *prefer*, *preferences*, and many others, it is better to use the medial f or v hook although such use does not divide them into correct syllables.

7. We have now had all of the small initial and final hooks, and the correct use of them will prove an aid to us in reading our notes. Think what a great saving of time it is to be able to indicate the exact location and position of a vowel without writing it! Study the numerous examples given in the reading exercise carefully, practicing them many times, and you will be able to apply the rules correctly in the writing exercise.

Reading Exercise.

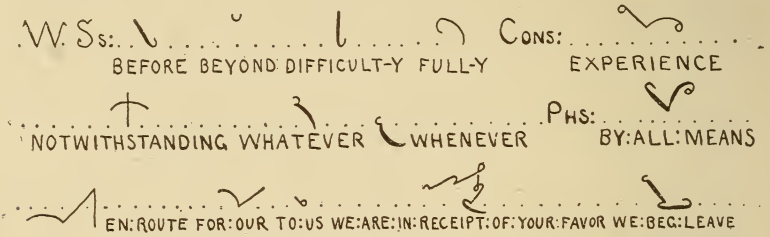


Writing Exercise.

1. Tiff, duff, skiff, dive, Dave, bluff, grief, rove, cove, stove, hove,
2. Gave, brave, braveness, braver, bravely, glove, bereave, rebuff,
3. Reprove, roof, roofer, crave, proving, gruff, stuff, bluffs, tiffs,
4. Cleaves, grieves, droves, deserves, reproves, Jove's, joins, cuffs,
5. Canes, grains, groves, strives, strains, bins, rinse, dunce,
6. Dunces, tins, Dave's, rinses, glances, proves, prunes, loans,
7. Lambs, lamps, jams, scamps, scamper, damper, scans, drains,
8. Drums, tariffs, traffic, heaves, hens, plans, gloves, master,
9. Mischief, mischievous, mischoose, unroof, derives, hence,
10. Honey, dummy, sweeps, Sweden, widens, wife's, teamster,
11. Teamsters, enrage, offense, veto, pan, puny, pans, raves, reins,
12. Reigns, cliffs, cleans, means, bones, stony, Hannah, half,
13. Huffy, snuff, gruff, gruffly, grudge, fudge, smooth, booth,
14. Booby, snail, fail, waves, craving, recur, recrown, declines.

Word-Signs, Etc.

1. In this list we have a contraction, the word *notwithstanding*, composed of two strokes. Make the n first, and then strike the t through it. The word *all* is frequently added to other words by an initial l hook, as in the phrase *by: all: means.*



2. One of the greatest hindrances to a correct understanding of shorthand is the desire to go too fast. Keep yourself in check, and study and practice each lesson thoroughly before proceeding to the next. Write all words, phrases, sentences, and letters over at least twelve times before taking up a new lesson. Not only get shorthand in your *head*, but get it in your *fingers*. Try to improve as you practice, and compare your last lines with the first, and see if they are better or worse. Unless you are very careful, they will be worse, and you will have wasted your time.

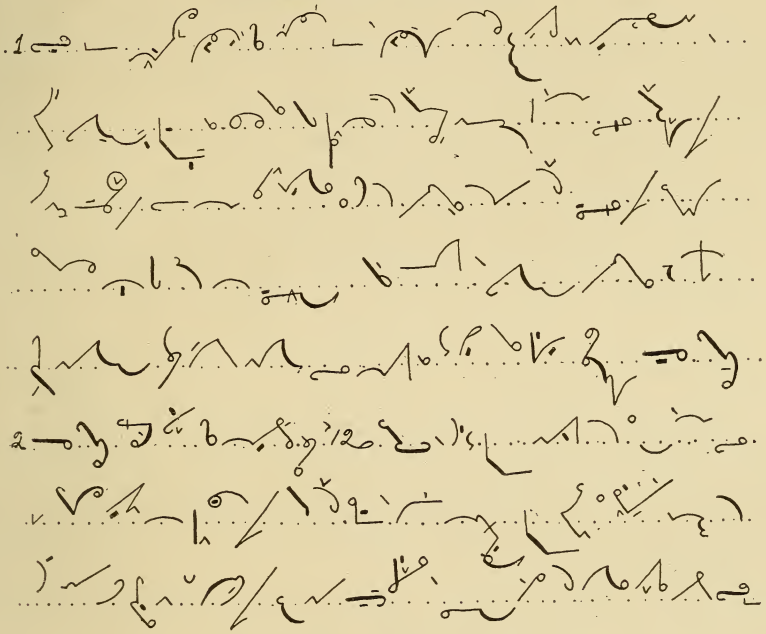
3. The saying, "Practice makes perfect" needs qualifying somewhat. It should be, "The right kind of practice makes perfect." Poor practice means a loss of time and a waste of material. Some students do several times the amount of work that others do, and learn less; thus proving conclusively that it is not always *quantity* that counts, but *quality*. It is careful, thoughtful, intelligent work that wins; and really it is easier to do this kind of work than any other kind.

4. There is no truer saying than that "A workman is known by his tools." Therefore see that you have good sharp pencils, several of them, a note book of good quality, a sharp knife, and a good dictionary near at hand. While working, put all unnecessary things away, and do not have your table or desk littered with odds and ends to bother you.

5. In making out the shorthand words, do not think of some unusual word that very few people ever heard of—all the words given herein are very common ones. And above all, do not invent words of your own; there are more words in the English language now than we can take care of properly.

6. Try to remember that not everything you see in print is absolutely correct. Books are but the work of men, and so long as men are human they will make mistakes. On the other hand, do not be too quick to suppose a thing an error. Consider things carefully, use calm and deliberate judgment, and by putting two and two together you will save yourself many a slip.

Reading Exercise.



WRITING EXERCISE.

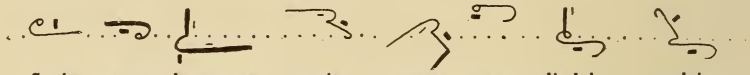
1. Noble &: Son, Lansing, Mich. Dear: Sirs:—We: are: in: receipt: of: your: favor of: the 11th: instant, and: in: reply to: the same have: to say that: we: have no full: dress suits of: the style you wish in: stock. However, we: have written to: the factory for them, and: if: you: can wait: a: few: days we: shall: be fixed so that we: can supply: you the very quality: and style you desire. We: have: them in: all sizes, some of: them being gotten up especially for very tall men. It: would please: us to hear from: you at: once, and to: know if: you: can wait on: us a: few: days. Yours: truly, Harmon & Stapleton. 2. Mr. Charles Watkins, Maple Grove, Texas. Dear: Sir:—Replying: (to) your missive of: the 14th instant, we: would: say that one of: our salesmen will visit your: city before long, and he: will carry: a full line of: our woodenware, from: which you: can select something suitable to: your business. All our woodenware is: of superior quality, the very best to: be had, and we: are sure you: will: be: pleased with: it. We very much desire to secure your patronage, and: will: do everything possible to: please you and: give: you your money's worth. Respectfully: yours, Myers & Isaacs.

The M Hook, Ler Strokes, and Tive Hook.

1. A large initial, medial, or final hook is used for m. Initially, it is written only on k and g, and is read before the stroke; medially and finally, it is written on k, g, r, and h, and is read after the stroke. Advanced writers and reporters may also use the final m hook on p, b, t, d, ch, and j. The student of these pages should not make such use of it, however, until a fuller explanation is given, which will be done in a later lesson. Turn to the T. of A. and practice the m hook.

2. No vowel can be read *before* the initial m hook nor *after* the final m hook. A first-place vowel reading between the m hook and a following stroke, as in the word *meek*, may be written above or within the hook. A third-place vowel, as in *calm*, may be placed below or within the hook. The circle s added to the m hook must show within the hook. If the point of junction forms a good angle, two hooks may be written together, as in the word *Cambridge*. However, this method of writing should be avoided as much as possible.

EXAMPLES OF THE M HOOK.

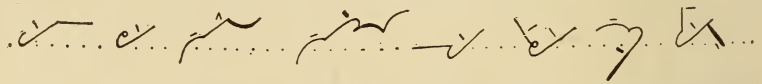


Smoke; games; demagogue; campaign; rampage; scream; disclaim; proclaim.

3. The ler strokes are two strokes with large initial or medial hooks, used to represent the sounds of ler, lor, lar, etc. They may be made upward or downward, and should slope at the same angle as the r. No vowel can be read before the initial hook; therefore words like alarm, alert, etc., should be written with an l stroke, followed by an r. Circle s added to ler must show within the hook.

4. When ler stands alone, it should always be made upward; when joined to other strokes, it may be made in the most convenient direction. The hook of these strokes is made first, and therefore it follows that only the first ler stroke shown in T. of A. can stand alone. The second one must always be joined to some other stroke.

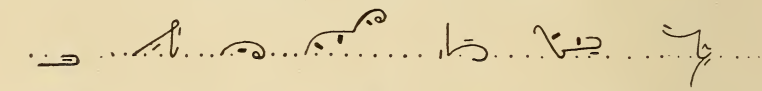
EXAMPLES OF THE LER STROKES.



Lurk; slur; alluring; alarmingly; color; puzzler; enlarge; tolerable.

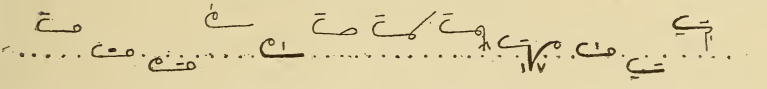
5. The tive hook is a large final or medial hook written on all the strokes. It is placed on the f side of straight strokes and on the inside of curves. See T. of A. The rules for the f or v hook also apply to the tive. When the sound of tive is preceded by an s, as in the word *positive*, the stroke t and v hook must be used. A third-place vowel in a word like *active* may be placed within the hook or just above it.

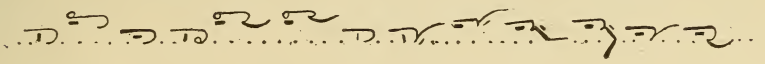
EXAMPLES OF THE TIVE HOOK.

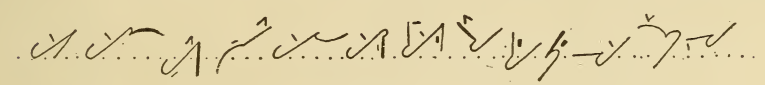


Active; restive; natives; locomotives; attentive; provocative; intuitively.

Reading Exercise.

1 

2 

3 

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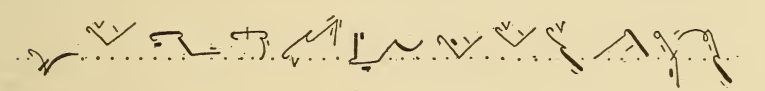
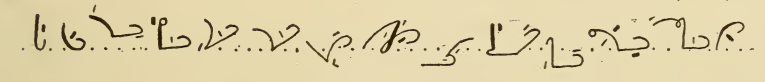
5 

6 

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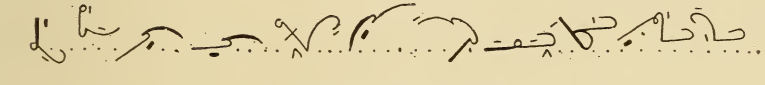
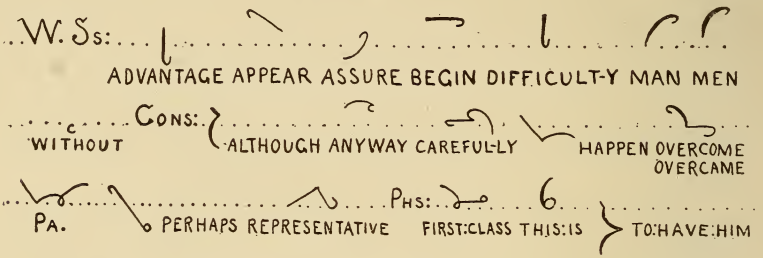
8 

Writing Exercise.

1. Mock, smacking, smoke, McGinnis, McKinley, Maxwell, keen,
2. Clipping, Camden, candy, outclass, unmake, unmixed,
3. Disclaiming, keenly, gaining, reclaim, polar, cooler, tiller,
4. Secular, ruler, foiler, Beeler, peeler, coloring, discolor, larking,
5. Skylark, lurking, Lord, lordly, peril, laurels, unalarming,
6. Prying, joiner, April, negative, inflictive, expletive, tentative,
7. Discretive, creative, craving, illustrative, fugitive, refractive,
8. Mischief, mastiff, positive, master, must, musty, dusty,
9. Destructive, obstructive, pass, passing, passenger, danger,
10. Witness, sweetly, resting, nesting, listing, vainly, Fundy, finch,
11. Flinch, clinch, quickness, uninstructive, entry, pantry,
12. Plunging, aloof, alike, allot, alloting, swabbing, defective,
13. Infective, deface, retrace, retractive, stopper, flopper, fire,
14. Freeness, fires, destroyer, infringer, plunger, detractive,
15. Gaming, gunning, hummock, hassock, hammock, makes,
16. Smokes, strokes, jokes, joker, juggle, traffic, straggle,
17. Restrictive, applicative, effectively, rejective, superlative,
18. Reductive, saddler, straddler, smuggler, struggler, tolerable.

Word-Signs, Etc.

1. In this list you will notice that the contraction for *careful* also stands for *carefully*, and also that there is no difference between *overcome* and *overcame*. A slight knowledge of grammer will enable you to distinguish these words readily when used in sentences.

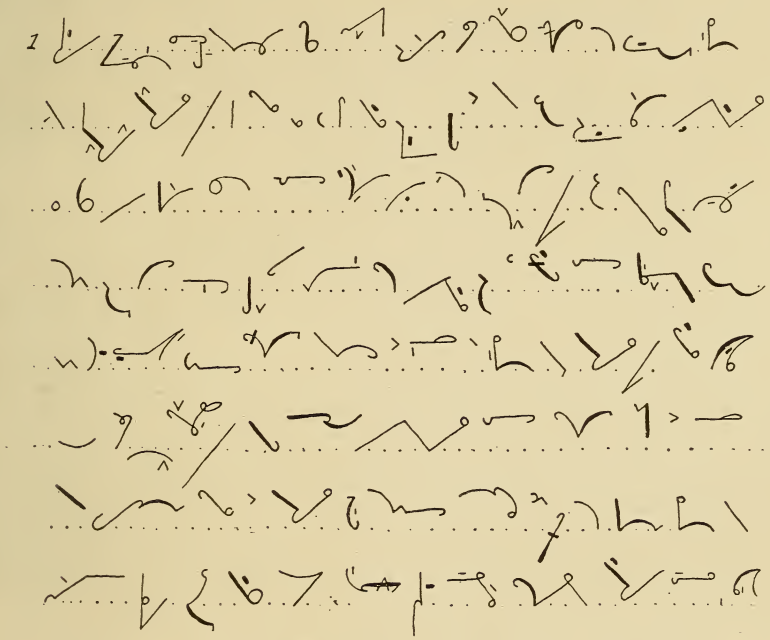


2. It is very important in writing shorthand to economize space. The argument that one can write faster by using large outlines is a very fallacious one, for if this were true it would follow that by writing only one word on a page you could write faster than if you wrote two or more. Try it and see. Of course it is not a good plan to write too small, for a very small, cramped hand retards speed and is also hard to read. On a page six inches wide write about 25 or 30 words, and leave a margin of one-half inch on the left, and an inch on the right. This margin will come in handy for the insertion of corrections. If something should be omitted from a letter or article, place an asterisk at the point of omission. Next draw a line down the page along the right-hand margin of your shorthand, and then to the right of this line jot down what you have omitted, and when you come to your asterisk in transcribing, insert the matter omitted.

REVIEW QUESTIONS.

1. Describe the brief w and y, and tell on which strokes they are placed. 2. Do the same with the w hook and the sw loop. 3. How is the sw loop joined to the strokes? 4. When standing alone, or when used as vowels, which way do brief w and y open? 5. Describe the r hook. 6. Can a vowel be read before it? 7. How is the circle s added to it on straight stems? 8. On curves? 9. Is it always necessary to show the r hook when written medially? 10. Name the words (select words not given in this book) in which it is not necessary. 11. Describe the l hook. 12. How is the circle s added to it? 13. Give a word in which it is necessary to flatten medial l. 14. What is meant by "special vocalization"? 15. Why do we write words in this manner? 16. What is indicated by writing r heavy at the beginning of a word? 17. At the end of a word? 18. What is indicated by light r standing alone? 19. By heavy r? 20. Tell when r should not be made heavy in order to indicate a preceding vowel.

Reading Exercise.



WRITING EXERCISE.

1. Beeler, Wicks & Smith, Carbondale, Pa. Dear: Sirs:—In: response: to: yours of: the 10th: instant, would: say that: we: are mailing: you in: separate package, our new: price: list which: we believe will give: you all: the information you desire. Look: it over carefully, and: when: you decide on: the size and: style of boiler you wish, write: us, giving: us a: plan of: your mill and: describe: the difficulties it: will: be: necessary to: overcome in: placing: the boiler. We believe we: can give: you very: close prices from here, without having one of: our: men go: to see: you. It often happens that: we: have: done just such: work before, and: can figure as closely on: it as if we: were there. However, if: you: think our prices reasonable, and favor: us with: the job, we: shall: be: pleased to: have: a representative visit: you. It: will: be: necessary to: have: him there anyway, so it: will do: no harm to: have: him there a: few: days ahead of: time. We guarantee our work to: be first: class in: every: respect, and: we assure: you we: shall: do everything in: our: power to: please you. Very: truly, Taylor & Jackson.

The Shun Hook.

1. A small hook or curl following the s or sez circle represents the sound of shun or zhun. It may be written finally or medially. No vowel can be read after it when written finally.

2. The circle s or sez may be turned on the n side of straight stems and thus cause an n sound to precede the shun, as in the words *pension* and *transition*.

3. The shun may be added to the m hook on straight stems and the n hook on curves by turning it within the hook, as in the words *invention* and *gumption*.

4. The circle s or the st loop may be added to the shun, as in the words *sessions* and *secessionist*. And still another s may follow the st loop, as in the word *secessionists*.

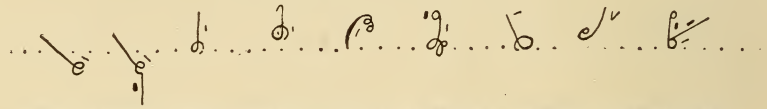
5. In theory, we write such words as *possession*, *position*, etc. with a circle sez followed by a shun curl, but in practice it will only be necessary to use the small circle. That is to say, while it is admitted that there are more consonant sounds in a word like *opposition* than in a word like *option*, we will write both words with the same consonant outline. Use the sez circle in these lessons, but when writing shorthand from dictation use the small circle as explained above.

6. Vowels may be written out of their normal position, as explained in the lessons on sez circle; in order to have them read in their proper order. Thus in words like *position*, *decision*, *transition*, etc., the accented vowel is written within the circle so that it will read between the s and the shun.

7. It is often convenient to omit the curl from the shun, on account of its relation to the following stroke, as in the word *stationary*. There is no danger of mistaking the n written in this manner for the w stroke, for the reason that w never comes between strokes. Nor is there any danger of confusing the shun curl with the brief w, for the reason that, although they may appear very much alike when written medially, there will always be something about the sense of the word to put you on the right track. A little judgment is all that is needed.

8. It frequently happens that sh and n are the only consonant sounds in a word, as in *ocean*. In a case of this kind, the sh stroke and the n hook are to be used.

Examples of the Rules.



Passion; passionate; tension; transition; mentions; secessionists; possession; shines; stationary.

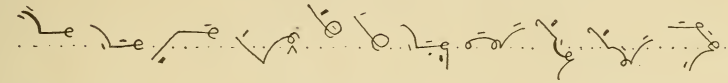
9. It is often desirable to use the sh stroke and n hook for the sound of shun, in order to distinguish between words. Thus *station* should be written with the shun hook, and *situation* with the sh stroke and the n hook.

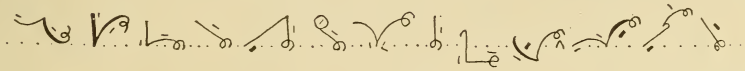
10. The sh stroke and n hook should also be used in words like *persuasion*, *dissuasion* etc., or in any other case where the shun hook cannot be conveniently made.

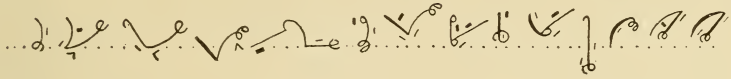
11. Notice that in this lesson, as in other lessons, many words coming under previously explained principles are introduced. This is done in order that you may not forget them. Keep your wits on the alert.

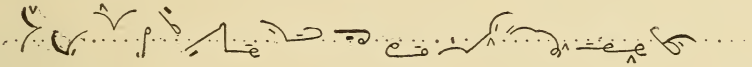
Reading Exercise.

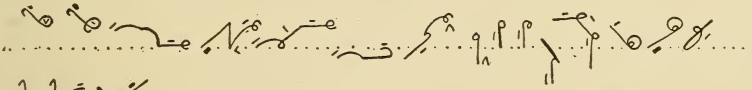
1

2 

3 

4 

5 

6 

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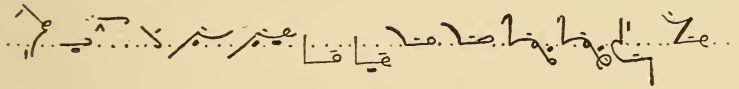
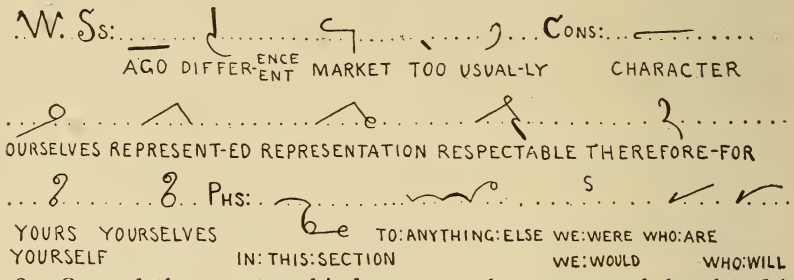
8 

Writing Exercise.

1. Option, nation, motion, section, station, duration, location,
2. Session, action, active, creation, creative, scatter, pleader,
3. Dative, involution, execution, executor, executive, gumption,
4. Invention, restriction, secretion, oblation, obligation, education,
5. Educational, approbation, vacation, vex, vexed, vexation,
6. Adoption, notional, rational, rations, inflations, pest, mostly,
7. Injustice, refrain, dimension, unretentive, retentiveness,
8. Retention, inattention, erection, reaction, equator, equation,
9. Elevation, Egyptian, impose, imposition, effectively, raider,
10. Vocation, selection, revision, faster, blister, blustering,
11. Seasonable, came, calm, calmly, comely, unworthy, feebleness,
12. Ham, harm, hue, hewing, harmless, aiding, riding, keenly,
13. Nobleness, prescribe, inscription, invest, investigation,
14. Instigation, palliative, palliation, population, nomination,
15. Mansion, dilation, editions, shuns, shows, shins, saw, saws,
16. Pause, straws, flaws, flags, snags, tracks, blackens, blank,
17. Drank, tongue, captives, sanitation, solution, solvable,
18. Violation, restrain, restore, store, straying, restoration.

Word-Signs, Etc.

1. Learning the word-signs may be a little tedious, but you will be well repaid for your trouble when you know them. These constantly recurring signs often prove a valuable aid to us in reading our notes. Finally we get to recognize them as friends, and one of them in a group of unfamiliar words will often give us a clew to the whole sentence.



2. One of the greatest hindrances to the mastery of shorthaud is the desire to go too fast, to learn the last lesson in the book before the first. Keep yourself in check, and rather than go too fast, turn occasionally to the lessons you have gone over, and study them again. It will refresh your memory wonderfully, and things that at first seemed very mysterious will now be perfectly clear to you.

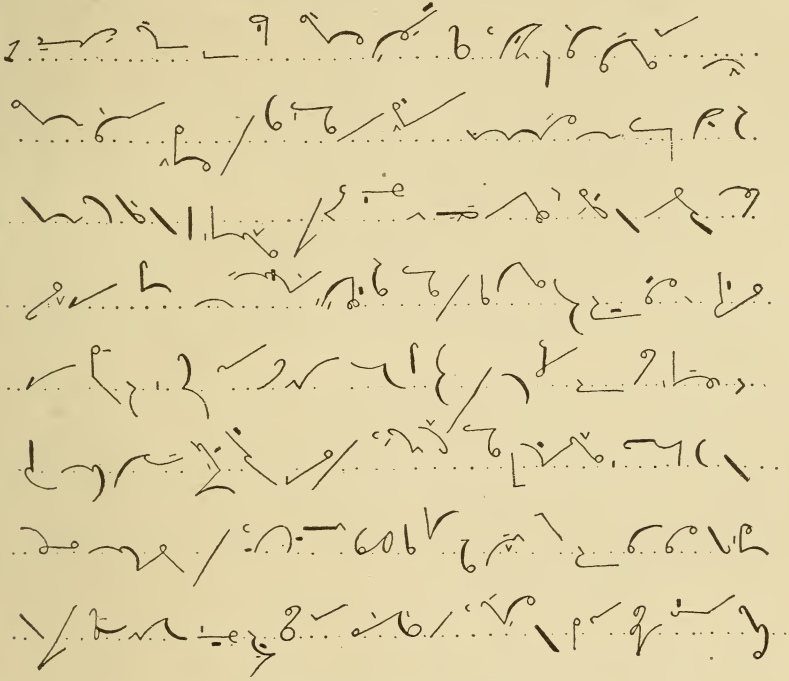
3. The secret of learning may be summed up in one word—*repetition*. It must be remembered, however, that this means repetition of correct forms. Any other kind of practice is time worse than wasted. The pianist who plays difficult pieces with ease and skill does so because of the almost countless number of times he has played the same piece. But even a great amount of practice on one particular piece would not enable him to play it well were it not for an immense amount of preliminary practice on exercises and scales.

4. Just so with shorthand. Lay the foundation well, and finally the most difficult work will not be beyond your ability. Perhaps one-fourth of the time and labor necessary to become a good pianist will suffice to make you an expert stenographer, and when you have become proficient you will have no difficulty in securing employment at good wages, whereas it is very doubtful if you could get any one to pay you for playing on the piano.

5. The above remarks are not intended to disparage the playing of the piano, for really it is a valuable accomplishment, but to encourage you in the study of shorthand, and to induce you to put in a reasonable amount of practice on it. Anything worth learning requires a certain amount of careful and thoughtful practice, and shorthand is no exception to the rule.

6. Not only is the study of shorthand a good financial investment, but it pays in many other ways. Your knowledge of English will be improved; your hand and eye will become trained; you will have an increased appreciation of the value of small things, and you will learn to be neat and orderly in your work. You can also make use of your knowledge of shorthand in any other study that you care to take up. In fact, there are hundreds of ways in which you can use it, and if thoroughly learned it will prove a blessing to you all through life.

Reading Exercise.



Writing Exercise.

1. Walker Bros., Chicago, Ill. Dear: Sirs:—We: beg: leave to say in: response to: your: favor of: the 9th: instant, that: a representative of: the firm you: mention came through here a: few: weeks ago, offering what he represented to: be first: class cloth at: a ridiculously low: price. However, we: were suspicious of: the quality of: the same, and therefore took none of: it. The representations of: this salesman were of: the most alluring character; the truth is his offers were most too liberal to: be genuine. We like: the looks of: your samples very much, and: if upon: a closer examination they: prove satisfactory, it: will give: us pleasure to: do some business with: you. We: thank: you very much for offering to allow: us sixty days' time, and: think we: shall avail ourselves of: it. We: are: doing: a fine business in: this: section, and: if we: have our usual summer patronage we: shall: have: to buy: a large quantity of: cloth of different qualities, especially cloths of suitable weight and: color for: a hot summer season. Very: respectfully: yours, Quinlan-Fricke &: Co.

The Doubling Principle.

1. All of the curves, and, under certain conditions, all of the straight strokes, may be made double their usual length.

2. The doubling of f, v, ith, the, s, z, ish, l, and n adds the sound of ter, der, or ther. It will not be necessary to double the mp.

3. The doubling of m adds the sound of ter, der, or ther; and where it follows another stroke, as in the word *dreamer*, the sound of er only is added. It should not, however, be doubled if the r sound is followed by a vowel, as in the word *primary;* or if the accented vowel comes between the m and the r, as in the word *demure;* or where two vowels come between the m and the r, as in the word *premier*.

4. The doubling of ng adds the sound of ker or ger, as in *anchor*, *anger*, etc., but this ger sound must be hard, the g not having the sound of j. Words like *singer*, *flinger*, *springer*, etc., do not come under the doubling principle.

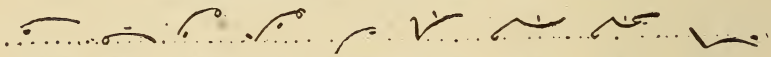
5. No vowel can be read after the sound added by doubling; therefore this principle should not be used in words like *entry*, *angry*, etc. Exceptions may be made to this rule where the vowel is followed by another sound, as in *alteration*.

6. In vocalizing double lengths, we will consider them as one stroke, and place the vowels at the beginning, center, and end.

7. In assigning double lengths to positions, we will consider them as two strokes, the first stroke taking the correct position. Thus the word *Easter* should be written so that the middle of the stroke will be half a space above the line of writing. Note well the examples given in the reading exercise, and you will have no trouble to understand the rule.

8. Circles, hooks, etc., placed on double lengths read in exactly the same order as on single lengths.

EXAMPLES OF DOUBLE LENGTH CURVES.



Neater; center; leaders; alteration; lather; drummer; hunger; hungry; banker.

9. The straight strokes may occasionally be doubled at the end of words to add the sound of ter, der, or ther, and sometimes tur; but this principle should be used only when the doubled stroke is preceded by a consonant stroke, as in the words *doctor*, *stricter*, etc. However, exceptions may be made to this rule in phrasing.

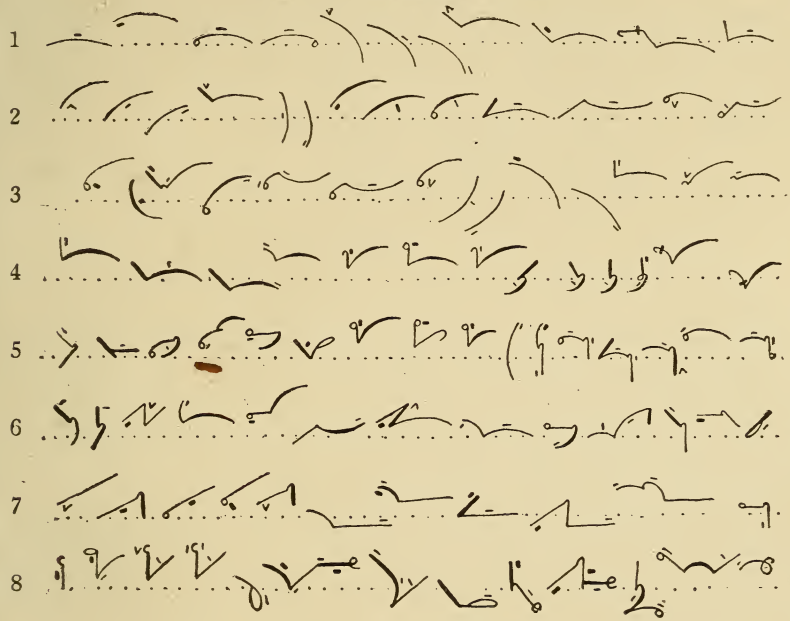
10. The r and w may be doubled when standing alone, but only ter or ther is added to them in this way, and not der, unless used as word-signs. The doubling principle should not be applied to r and w when standing alone except to represent very frequent and common words,

EXAMPLES OF DOUBLE LENGTH STRAIGHT STROKES.

Director; reflector; structure; victor; rather; water; writer; waiter; weather.

11. A common fault with beginners is to make the double lengths entirely too long. Guard against this by occasionally measuring those shown here and comparing them with your own. You will now begin to perceive the necessity of preserving the proper length of strokes.

Reading Exercise.

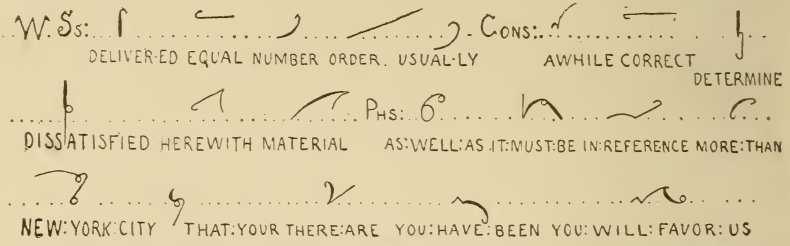


Writing Exercise.

1. Niter, enters, Anderson, hinder, Henderson, litter, loader,
2. Ladder, miter, fitter, feather, fatter, meter, motor, madder,
3. Printer, cinder, lender, bender, render, ranker, fodder, shudder,
4. Louder, elder, leader, older, wonder, slender, thither, Easter,
5. Luther, thunder, thinker, slander, deaf, defense, defender,
6. Rejoinder, sinker, drinker, slaughter, sultry, anger, angry,
7. Enters, entries, fetter, theater, center, entrance, entranced,
8. Central, neutral, centralize, centralization, neutralize, flatter,
9. Alter, smatter, smiter, nostrils, sifter, mistrial, nostrum,
10. Rostrum, foster, master, tenderer, flitter, filter, flatter, falter,
11. Funny, funnier, flutter, folder, flanker, flinger, stronger,
12. Stringer, drinker, bringer, plumber, clinker, smother, smoother,
13. Duster, register, oyster, another, fingering, December,
14. Distemper, lumber, slumbering, tampers, surrenders, gender,
15. Factor, manufacture, structure, induced, reducing, ineffective,
16. Making, magician, intersection, interpretation, inflation,
17. Incision, decision, division, dove, defective, attractiveness,
18. Nativity, fancy, fancier, foundation, elevation, infraction,
19. Smacking, slick, slackness, defy, edify, edification, limb, lamp.

Word-Signs, Etc.

1. The word *than* may be added to other words, generally adjectives, by means of the n hook, as in the phrase *more: than*. The word *been* may be added to verb in the same manner, as in the phrases *have: been*, *you: have: been*, *having: been*, etc. Use r hook. and omit t in *transportation*.



2. Quite a diversity of opinion exists among authors and stenographers as to the value of phrasing, some making very little use of it and others carrying it to extremes. If experience has taught the author of this book anything at all, it has taught him that phrasing is a very valuable feature of shorthand. It is safer, however, to take a middle ground in the matter, and not go to extremes one way or the other. Moderation is good in almost everything else: why should it not be good in phrasing?

3. It must be constantly remembered that shorthand is a time-saving device, and therefore anything that makes it swifter without decreasing its legibility should be made use of. Certainly no one will argue that a phrase like *as: well: as* is not legible, and really no sane person would say that these words cannot be written more quickly in this form than separately. The whole matter is that words coming together naturally and easily should be phrased, but no attempt to phrase them should be made unless they do; for if it takes even a fraction of a second longer to write them as a phrase than to write them separately there would be no possible object in phrasing them. Keep in mind the fact that you are phrasing to save time, and reject all phrases that occasion the least bit of hesitation or confusion.

4. It is hard to make iron-clad rules for phrasing, for the reason that it is often desirable to break them, but in order to have a foundation upon which to work let us, as far as possible, abide by the following:—

a. Phrase only such words as frequently come together.

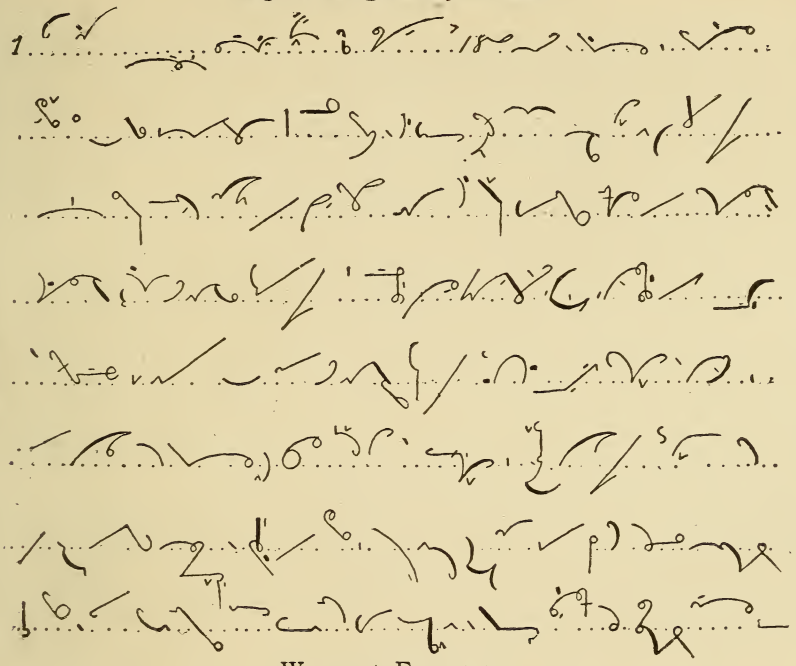
b. Phrase only such words as are grammatically related to each other.

c. Phrase only such words as can be joined readily and easily.

d. Do not join too many words, and take especial care not to extend phrases too far above or below the line of writing.

5. It is sometimes puzzling to tell how many words there are in a phrase; that is to say, to determine where one begins and the other leaves off. It will help you to make them out if you will try them in different ways. Your first idea as to the number of words and their division may not be correct. It may not be a phrase at all—perhaps it is just one word. Don't get an idea fixed in your head, and try to make your shorthand come around to that idea. Take a new tack. It is wonderful what you can do when you start to think. The world is yours if you will only think.

Reading Exercise.



WRITING EXERCISE.

1. Winters &: Co., New: York: City. Dear: Sirs:—In: response to: your: letter of: the 20th: instant, I: beg: to acknowledge receipt: (of) your price: list. After giving it: a careful examination, I: am under: the impression that: your prices and: terms are: very: reasonable. However, it: must: be remembered that painters, plumbers, and carpenters of: this vicinity usually order their supplies from Chicago, as there: is: a big difference in: transportation charges. I believe there: will: be: no especial advantage in: ordering supplies from: you unless yours are superior in: every: way. However, I: will give: them a: trial in: a: few: days, and: shall then determine what course to: take. There: are: a number of painters in: this vicinity who: are dissatisfied with: the Chicago houses, and: if everything else were equal, so that supplies from: your house delivered here would cost no more: than those from Chicago, I: am: sure it: would: be possible to secure some large orders. Herewith I inclose you: an order for supplies which I: can use as: soon: as they arrive, and: I trust you: will give: the same your best attention. I also inclose money: order for $56.75, which I believe is correct. Very: respectfully: yours, Walter Anderson.

The Halving Principle.

1. This is the most important principle in shorthand, for by its use we add something by taking something away. Under certain conditions, any stroke may be made one-half its usual length to add the sound of t or d. Generally, the sound of t is added to the light strokes and d to the heavy ones, but there are many exceptions to this rule.

2. The r should never be halved when standing alone, but it may occasionally be halved when it begins with a hook, circle, etc. The h should never be halved when standing alone, but it may occasionally be halved when it ends with an f or v hook. It will probably never be necessary to halve the w, and rarely the y.

3. Under no circumstances should any stroke be halved unless it makes a reasonably good angle with the preceding or following stroke. When strokes are halved or doubled, the usual rules for joining them may be disregarded in order to secure good angles. Keep in mind the fact that good angles are necessary to legibility, and therefore avoid obtuse angles as much as possible.

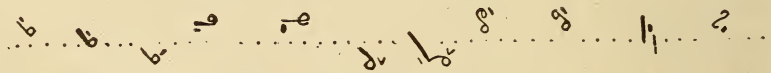
4. Half-lengths are vocalized the same as full-lengths, and no vowel can be read after the sound which is added by halving; therefore the stroke t or d must be used in all words like *pity*, *duty*, *body*, *toddy*, etc. Words of similar consonants, like *lot* and *allot*, may be distinguished by using the full length strokes in the one which begins with a vowel.

5. Upright half-lengths in the first position are placed so that the bottom of them will be half a space above the line; horizontals are placed a full space above the line. In the second position uprights and horizontals rest on the line. In the third position all half lengths go under the line. An occasional exception may be made to this rule in the case of upright half lengths preceded or followed by other strokes. Full length uprights in a word always take the position, as in the word *abounds*.

6. When half-lengths make no angle at all with preceding strokes, they should be disjoined, as in *dated*, *traded*, etc. Words like *looked*, *select*, *liked*, etc., must be written with full-lengths.

7. The disjoining principle need not be confined to half-lengths, for it renders many words more legible to separate them wherever a bad angle occurs. This applies especially to words that are really two words, but are written in English as one, such as *overeat*, *overtax*, etc.

Examples of the Rules.

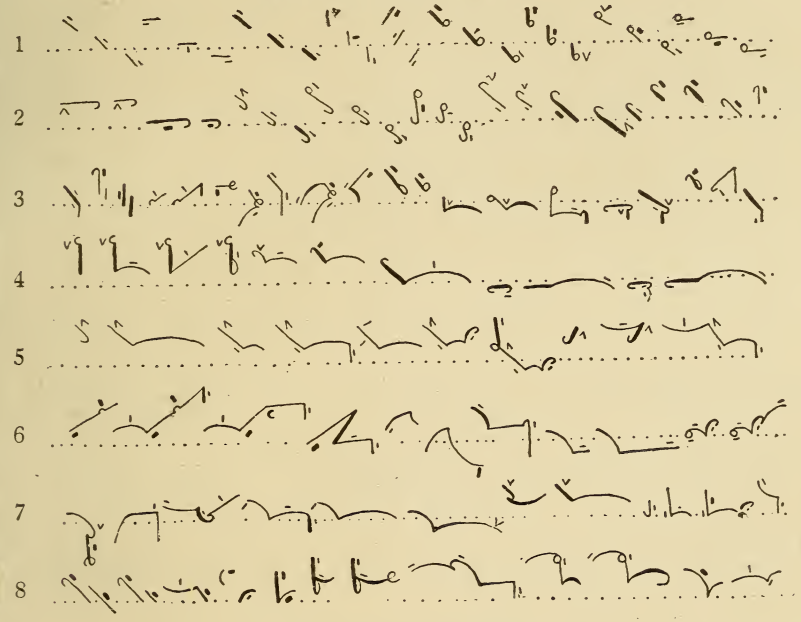


Pits; beds; puts; gifts; cautioned; bounds; abounds; splints; sprints; dated; heaved.

8. The outlines in the above examples should be studied very carefully, especially with a view to learning the order in which the vowels and consonants read. A very common mistake is to read the s before the t or d in words like *gets*, *beds*, etc.

9. When there is a choice of halving two strokes, generally the last one should be halved, as in the words *splendid*, *appointed*, *landed*, etc.; but this rule need not be followed if a better outline is secured by halving the other stroke.

Reading Exercise.

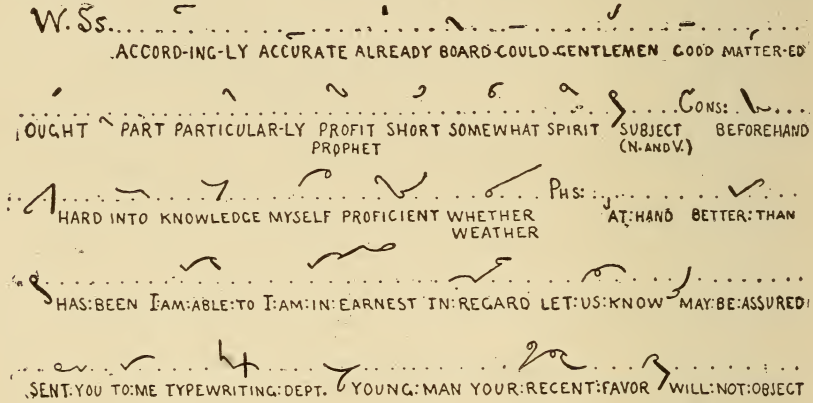


Writing Exercise.

1. Pete, pate, pat, kite, cut, cat, late, let, lit, tight, Scott, skate,
2. Scat, bat, sheet, shut, shad, spite, sped, spat, plait, treat, trade,
3. Tried, pain, pained, point, appoint, penned, pant, gained,
4. Puffed, abaft, bent, event, vent, venture, vainer, refrained,
5. Restrained, chained, unrestrained, unredeemed, intrude,
6. Entreat, untried, unjust, disturbing, undisturbed, instinct,
7. Punctual, unpunctual, defrayed, infringed, delight, treated,
8. Dreaded, freighted, belated, bidden, unbidden, arrested,
9. Unrested, light, alighted, lot, alloting, alloted, allotment,
10. Mental, mind, minding, minded, pitted, baited, hated, heat,
11. Heave, heaved, derived, awaited, waded, mated, unlighted,
12. Unlit, enlightenment, infringement, retreat, retire, retirement,
13. Believe, believed, demand, admitted, unrequited, blinded,
14. Blinder, star, start, starred, starry, fared, ferry, failed, jilted,
15. Cent, incentive, retentive, allowed, loud, loudly, lately,
16. Slightly, slighted, remit, unremitted, remote, heated, hived,
17. Waved, awakened, barred, sparred, stir, straight, stirred,
18. Fairest, enlisted, advisement, enforcement, displayed, scent.

Word-Signs, Etc.

1. In this list some of the half-length words-signs are introduced, and great care should be taken not to make them too long. Remember that your full length stems are the standard of measurement. Therefore it follows that your half lengths should be only one-half as long, your quarter lengths (the vowels and vowel word-signs) just one-quarter as long, and your double-lengths twice as long. It is *very* important that you make proper distinctions in length. Shorthand can be read if written without any shading whatever, and even without a line of writing, but if the right proportion of the lengths is not preserved it will be very difficult to make it out. There is one exception to the rule for preserving the correct length of strokes. Sometimes we half length a stroke when we really do not wish to add t or d, as for instance the fr in the word *friend*. This principle will be explained more fully later.


W. Ss.
ACCORD-ING-LY ACCURATE ALREADY BOARD-COULD-GENTLEMEN GOOD MATTER-ED
OUGHT PART PARTICULAR-LY PROFIT PROPHET SHORT SOMEWHAT SPIRIT
Cons:
SUBJECT (N. AND V.)
BEFOREHAND
HARD INTO KNOWLEDGE MYSELF PROFICIENT WHETHER WEATHER
Phs:
AT:HAND BETTER:THAN
HAS:BEEN I AM:ABLE:TO I:AM:IN:EARNEST IN:REGARD LET:US:KNOW MAY:BE:ASSURED
SENT:YOU TO:ME TYPEWRITING:DEPT. YOUNG:MAN YOUR:RECENT:FAVOR WILL:NOT:OBJECT

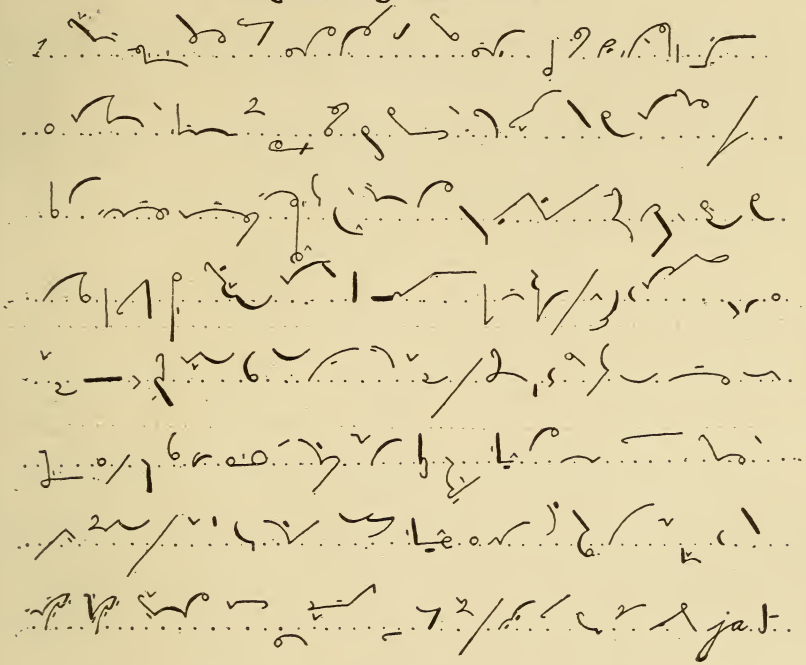
2. The word *to* may occasionally be added by halving, as in the phrase *I: am: able: to;* and *in* may be added by the n hook, as in the phrase *I: am: in: earnest.* If a word is written with a stroke that can be turned two ways, it may be inverted or reversed in order to distinguish it from a conflicting word. Thus the word *sent* may be inverted to distinguish it from *send.* The words *him* and *me* may be distinguished in phrasing by writing *him* downward and *me* upward.

3. Stroke d struck through a preceding word stands for *department.* The word *not* may be added to any word by halving it and adding the n hook, as in the phrase *will: not: object.*

4. Where the past tense of a word-sign or contraction is not given, it is added in the usual way, by halving, by means of st loop, etc. Advanced writers may omit indicating the past tenses where any loss of speed is occasioned, as will be explained later.

5. In studying this and following lessons, frequent references to the full lists of word-signs and contractions will be found helpful. No mention was made of these lists before reaching this point, for the reason that the principles involved in the words contained in them had not been explained, but you are far enough along now study them intelligently.

Reading Exercise.



WRITING EXERCISE.

1. Mr. J. A. Dunn, Montgomery City, Mo. My: dear: Sir:— Your: recent: favor is just at: hand, and: in: response: (to the) same would: say that: we: have sent: you under: separate cover our latest catalogue. We trust in it you: will: find all: the information you desire in: regard to: our: terms, etc. According to: our calculation, it: will take: you at: least eight months to become: a thoroughly proficient reporter, and: if: possible you ought: to devote even more time than this to: the study. It: is particularly desirable that: you spend: a part of: your time in: the typewriting: department, for: you: could: not possibly spend your time to better advantage. A young: man can: do nothing better: than to devote a good: part of: his means toward the acquirement of: an education, and: it: is somewhat doubtful whether or: not one can carry on: a business of: any: kind with: profit without: it. We assure: you that if: you attend our school you: will acquire: a thorough knowledge of: the different subjects you may take: up. If: you desire: us to: look: up a: boarding: house for: you, kindly let: us: know beforehand, so: that we: can: have everything in: readiness for: you. Yours: very: truly, The Bryant & Stratton College: Co.

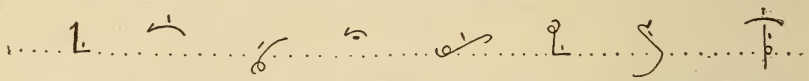
Prefixes and Affixes.

1. The sound of con, com, coun, or cog is represented by a short oblique tick at the beginning of outlines. It may be written in any direction, and is usually straight, but when preceding a circle it should take the direction of the curve of the circle. It is made heavy for the prefix accom. No vowels can be read before the prefixes.

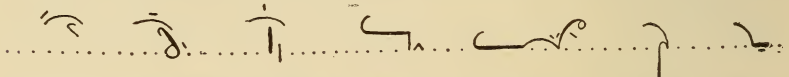
2. All of the above-named sounds and the sound of cum may be indicated in the middle of a word by disjoining the strokes at the point where the sound occurs, and placing the disjoined stroke close to the preceding one.

3. The prefix magna, magne, or magni is represented by the mg, and fore or for by the stroke f.

EXAMPLES OF THE PREFIXES.



Conduct; common; counsel; cognate; concern; construct; accomplish; uncontested.

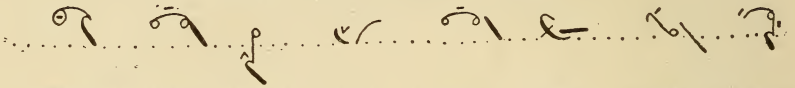


Incomplete; encumbrances; unaccommodated; magnitude; magnanimous; foretell; forget.

4. The affix ble or bly is represented by the b, but this should be done only when the bl cannot conveniently be made. Fore, for, ful, or fully is represented by the f, but the fl should generally be written for ful or fully. Ship is represented by the sh, disjoined if necessary, and ever by a v.

5. The affix ality, ility, arity, or erity is represented by disjoining the consonant which immediately precedes the sound to be added. It is preferable to use the half-length bl for ility in such words as *stability*, *reliability*, etc. The affix self is represented by a small circle, and selves by a large one.

EXAMPLES OF THE AFFIXES.



Seasonable; sensibly; suitable; vitality; sensibility; vulgarity; prosperity; instability.

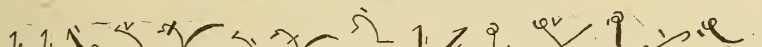
Painful; township; friendship; heretofore; therefor; himself; ourselves; whenever.

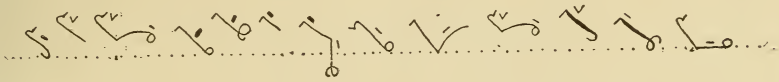
6. Many of the words having prefixes and affixes are so long and of such distinct outline that it is unnecessary to write them in the correct position, and they may safely be placed on the line.

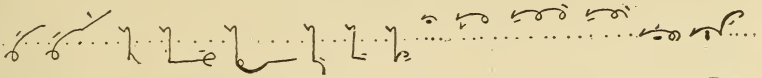
7. Beginners should use the stroke f as a prefix or affix only in very common words, but advanced writers may make a more extensive use of it.

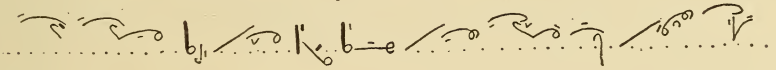
8. In actual work, the prefixes con, com, etc., are seldom written, but are implied by writing the word in which they occur close to the preceding word. This principle will be illustrated in the next lesson on word-signs.

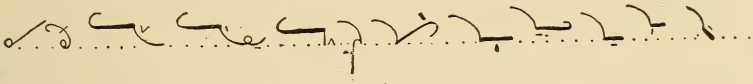
Reading Exercise.

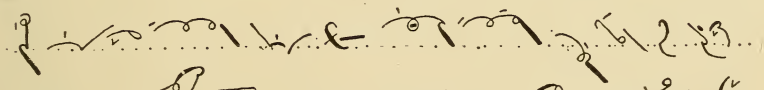
1 

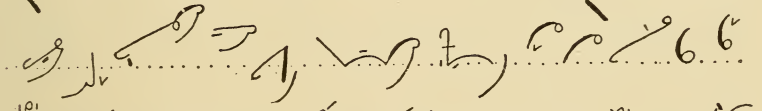
2 

3 

4 

5 

6 

7 

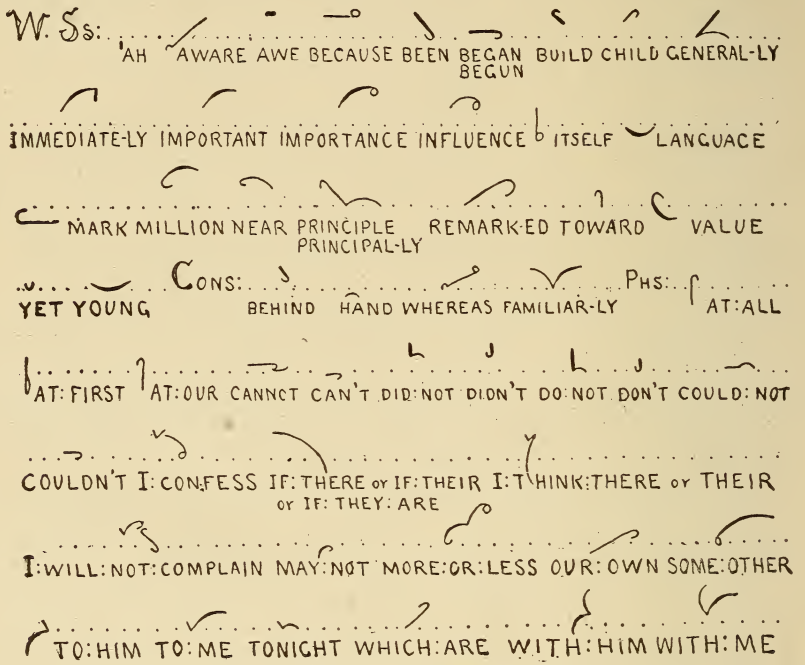
8

Writing Exercise.

1. Contains, condense, consume, consolation, composing, content,
2. Contention, conceive, contingent, complex, complication,
3. Consideration, considerate, composition, composite,
4. Complement, complain, compare, comparison, compress,
5. Compromise, comply, compel, compensate, compensation,
6. Common, connection, communication, cognizant, cognomen,
7. Cognizance, council, counselor, counterpart, countenance,
8. Countersign, ccuntervote, accommodation, accommodated,
9. Unconsoled, unconcerned, uncommon, unconscious,
10. Unconfounded, inconstant, unaccomplished, magnifying,
11. Magnitude, magnificence, magnetic, foreboding, forbidding,
12. Unencumbered, encumbrance, flexibility, inflexible, blamable,
13. Unable, inability, stability, vulgarity, discontinue, insoluble,
14. Defensible, relationship, horsemanship, combativeness, himself,
15. Herself, myself, yourself, themselves, disdainful, manful,
16. Combined, combination, confirmation, confusion, misconstrue,
17. Unconditional, foregone, forelock, steamship, consulship,
18. Seamanship, frugality, accountability, feasibility, defeating.

Word-Signs, Etc.

1. This is the last list of word-signs, and when it is mastered your troubles will be almost over. All the principles of shorthand have now been explained, and with this lesson we complete the rules for phrasing. It should be kept in mind, however, that the phrases shown in this and preceding lessons are only examples of the art, for hundreds of other phrases can be formed in the same way. Also additional word-signs and contractions can be invented to suit certain lines of business. That is to say, if you find yourself in a line of business where certain words are used over and over, you can get up convenient abbreviations for them, and save yourself much labor.

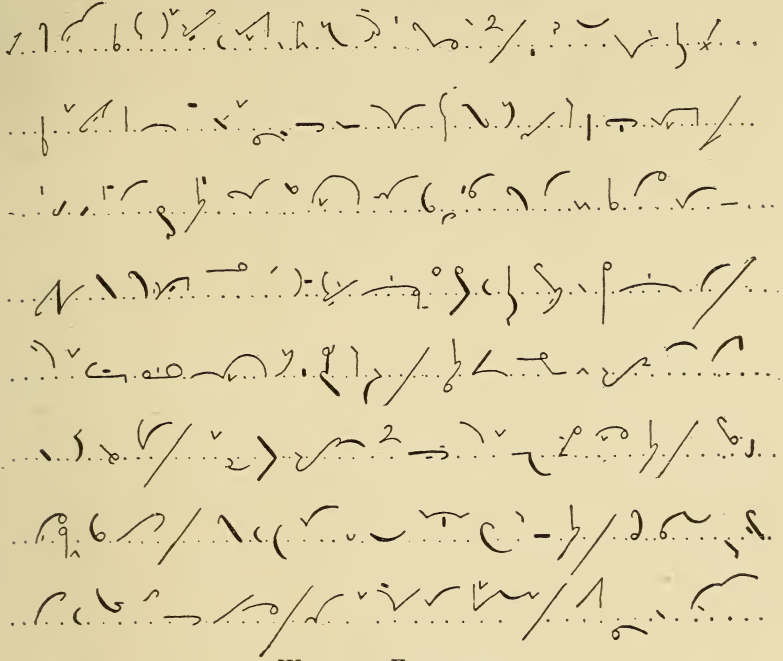

W. Ss:
AH AWARE AWE BECAUSE BEEN BEGAN BEGUN BUILD CHILD GENERAL-LY
IMMEDIATE-LY IMPORTANT IMPORTANCE INFLUENCE ITSELF LANGUAGE
MARK MILLION NEAR PRINCIPLE PRINCIPAL-LY REMARK-ED TOWARD VALUE
CONS:
PHS:
YET YOUNG BEHIND HAND WHEREAS FAMILIAR-LY AT:ALL
AT:FIRST AT:OUR CANNOT CAN'T DID:NOT DIDN'T DO:NOT DON'T COULD:NOT
COULDN'T I:CONFESS IF:THERE or IF:THEIR I:THINK:THERE or THEIR or IF:THEY:ARE
I:WILL:NOT:COMPLAIN MAY:NOT MORE:OR:LESS OUR:OWN SOME:OTHER
TO:HIM TO:ME TONIGHT WHICH:ARE WITH:HIM WITH:ME

2. The student should observe that the first sound in words like *while*, *wheel*, *whale*, etc., is h, and not w. In shorthand, the h may be omitted from such words, writing them simply wl. *Gentleman* is written in the second position to distinguish it from *Gentlemen*.

3. The words *all* and *will* may be added to other words by means of the l hook, as in phrases like *it: will*, *at: all*, etc.; and the words *are* and *our* by means of the r hook, as in the phrases *which: are* and *at: our*.

4. The prefixes con, com, etc., may be implied by writing the remainder of the word close to a preceding word, as in the phrases *I: confess* and *I: will: not: complain*. The words *there*, *their*, *other*, or *they are* may be added to curves by doubling. The word *own* may be added by the n hook.

Reading Exercise.



WRITING EXERCISE.

1. Dear Molly:—I: was glad to hear from: you: and to: learn that: you: have left: the days of drudgery behind. I: had begun to: think you did: not study your: lessons as: much: as you might. Instructors generally complain a: good deal on: that score. I once heard my teacher say that if she lived to teach: a million pupils, she didn't think she would ever have one who: would study a: lesson too much. However, I: think: there are some teachers who: will wait till you: are: dead before they: will say anything good about: you. I confess to being somewhat inclined to: build air castles tonight, especially as: the hands of: the clock draw toward the twelve mark. The influence of: the hour itself is enough to: make one dreamy, and: I fear if I: do: not bring this letter to: a close soon I: will: be saying odd things. Some: day you and: I will: be writing to each other in: a new language, and: then it: will: be so much easier, for we: will only have to: make a: few marks to express a great deal; whereas now we: have to scribble and scribble, and then can't say half what we want to: say. I: think: it: is about time for everybody in: the world to: learn shorthand, don't you? Well, I'm tired now and sleepy too, and: I guess you: are: the same, so good night. Affectionately, Lilly.

Vowel Indication, Etc.

The beginner in shorthand must take advantage of every opportunity to indicate the location of vowels, and even the advanced writer will find it advantageous to do so where it does not interfere with speed.

The following rules, though having some exceptions, will prove helpful:—

1. Use full-length strokes to indicate a preceding vowel; thus, write *abed* with the b and d strokes, and *bed* with a half-length b.

2. Use full-length strokes to indicate a following vowel; thus, write *pet* with a half-length p, and *petty* with the p and t strokes.

3. When a word begins or ends with the sound of s, use the circle, as in *stay*, *pace*, etc. When a word ends with the sound of z, use the circle, as in *pays*.

4. When a word begins with the sound of z, use the stroke, as in *zeal*, *czar*, etc.

5. When a word begins with a vowel, followed by s or z, use the stroke, as in *espy*, *easel*, etc.

6. At the end of a word, no vowel can be read after the s or z circle, the st or str loop; therefore use the strokes in words like *pussy*, *busy*, *dusty*, *pastry*, etc.

7. When s is the only consonant of a word, use the stroke, as in *saw*, *sea*, *sigh*, *say*, etc., and in such words as these, the plural, the possessive, or the different persons of the verbs, should be formed by using the circle s or z finally. The same rules will apply to the z stroke.

8. When two necessary vowels, one of which is accented, come between s or z and preceding or following consonants, as in *science*, *scion*, *Zion*, etc., use the stroke.

9. Short words like *fail*, *fair*, *bear*, *dare*, etc., should be written open; that is to say, the strokes should be used. Words like *fly*, *free*, *flow*, *fray*, etc., should be written closed; that is to say, with the hooks, indicating no vowel between the stroke and the hook.

10. Words containing several vowels should be written with a fuller outline than those containing perhaps only one. Thus the word *create* should be written with the k stroke, the r hook, and the t stroke, while *crate* should be written with a half-length k stroke and an r hook.

11. Whenever it is desired to indicate definitely that a word ends with t or d, the t or d stroke must be used, and not the halving principle. This distinction is especially useful in writing proper names. Many writers prefer to use the stroke d in all words beginning with an l, followed by a vowel, and ending with d, such as *laid*, *lad*, etc. This is a good idea, as it plainly distinguishes such words from those ending with t.

12. The sound of p is almost an imaginary one in such words as *tempt*, *empty*, etc.; therefore it may be omitted altogether.

13. The k sound may be left out of words like *anxious*, *sanction*, etc.

14. The n hook may occasionally be omitted between strokes in order to secure a more convenient outline, as in the word *financial*.

15. Silent consonants are sometimes used in shorthand to distinguish between positive and negative words. Thus the word *unnecessary* should be written with two n's in order to distinguish it from *necessary*.

16. It is often convenient to write derivative words in the same position as the primitive. Thus *tax* and *taxation* may both be written in the third position, regardless of the fact that *taxation* is really a second position word.

17. A very valuable and time-saving principle in shorthand is to shorten strokes to which it is not intended to add t or d. Thus in the word *uninstructed* the two n's may be shortened; in the word *standard* all the consonants may be shortened; in the word *accepted* the p and the t may be halved.

18. Occasionally a vowel may be inserted to distinguish between words. Thus in *occupy* the i vowel may be used so that the word can be told from *keep*.

19. Occasionally words may be distinguished by writing one of them out of its correct position. Thus *accept* may be written in the third position to distinguish it from *except*.

20. Word-signs may occasionally be used in connection with other words, especially to form contractions, but they should rarely be used as a part of a proper name.

21. The half-length r may be made heavy to indicate that the word ends with d, and not t. At the end of words, the half-length l may be made upward for lt and downward for ld; as in *pelt*, *pulled*, etc.

22. So far as possible, derivative words should keep the form of the primitive, but this rule need not be followed if a better outline is otherwise secured. It will frequently be found better to change the form in the negatives; thus, the strokes should be used in the word *variably* but in *invariably* the r hook should be used.

The Table of Appendages.

The student is recommended to study this table thoroughly, as it contains a complete exposition of the principles of shorthand. Some of the combinations shown therein are rarely, if ever, used, but it will do no harm to practice them. In the table, some of the circles, loops, etc., are left slightly open in order to show the direction in which they are turned, but in writing them they should be closed. Where two strokes are shown, the first is preferable. The strokes marked with a star can be written in the opposite direction, but this can be done only when they are joined to other strokes.

Review Questions.

1. Describe the n hook, and give the rules for the use of it and the stroke. 2. How is ns indicated on straight strokes? 3. On curves? 4. Describe the f or v hook. 5. How is the circle s added to it? 6. Can a vowel be read after it? 7. Describe the m hook. 8. On which strokes can it be placed initially? 9. Can a vowel be read before the initial m hook? 10. What are the ler strokes, and how are they made? 11. Describe the tive hook. 12. Can a vowel be read after it? 13. What is the shun hook, and on which strokes is it written? 14. How is the sound of ter, der, or ther added to certain strokes? 15. To what stroke is added the sound of ker or ger, and how? 16. What is added to a stroke by halving it? 17. Can a vowel be read after the sound of t or d added by halving? 18. What are the prefixes? 19. The affixes?

Exercise on Vowel Indication.

The student should try to read the words on the following page without reference to this one. Of course some of the outlines will spell more than one word, but if a word is read for which the outline would be correct, position and all other points being taken into account, it will not be considered a mistake. When the shorthand outlines have all been read, cover them up, and try to make correct outlines from the words on this page, comparing them with the opposite page when finished. Write them in this manner until you can write and read every word on the page without an error. This kind of practice will prove of the greatest possible benefit, for not only will the correct outlines of all these words be learned, but by understanding the principles upon which they are formed, hundreds of similar words can be correctly written.

1. Nile, nail, newly, defy, deny, funnier, evoke, jovial, sunrise, fix, Pacific, vexed.

2. Spying, stony, suspire, advises, recesses, forester, scenery, mischievous, musty, wooden, winner, quota, sweetest, pryingly.

3. Prospering, legal, illegal, logical, illogical, tine, tiny, tiniest, strive, fluffy, scale, imply, Maggie, gums, lurch.

4. Nailer, authoritative, optional, section, sectional, professional, illiterate, literary, advancement, tender, tenderer, tenderest, bravest.

5. Announcement, probationer, insure, feature, misfortune, conquest, convict, confectionery, administrative, watchword, instrumentality, senator.

6. Kindly, century, encounter, vagabond, vacant, universal, unpardonable, dividends, banker, franker, European, bright.

7. Fantastic, straightener, chancery, chancellor, inventor, frightener, divergence, bed, abed, sunstruck, ginger, protective.

8. Pays, easel, espy, lad, pastry, past, anxious, cruet, crude, conclude, Denver, features, czar, bear, bray, try.

9. Recite, rested, saw, sue, seas, fail, bail, skull, empty, fatty, sanction, financial, standard, uninstructed.

10. Necessary, unnecessary, keep, occupy, accepted, tarred, barred, dairy, variable, invariable, troublesome.

11. Science, scientific, Zion, assignment, pulled, pelt, boiled, mailed, melt, toiled, committee, fact, factor, effect.

12. Factory, disability, inability, duet, pearl, peril, distinct, distinctive, distinction, void, avoid, chaos, pantry, pioneer.

13. Consignment, advisement, pointer, bound, abound, wait, await, varies, suspensory, writings, readings, believableness, attorney.

14. Piano, tremble, afternoon, forenoon, completeness, buildings, train, untrained, unroofed, pleasantly, tonight, morning, identical.

15. Compensation, brighten, light, alight, enlighten, mindfulness, untrodden, dispensary, unfortunately, unlicensed.

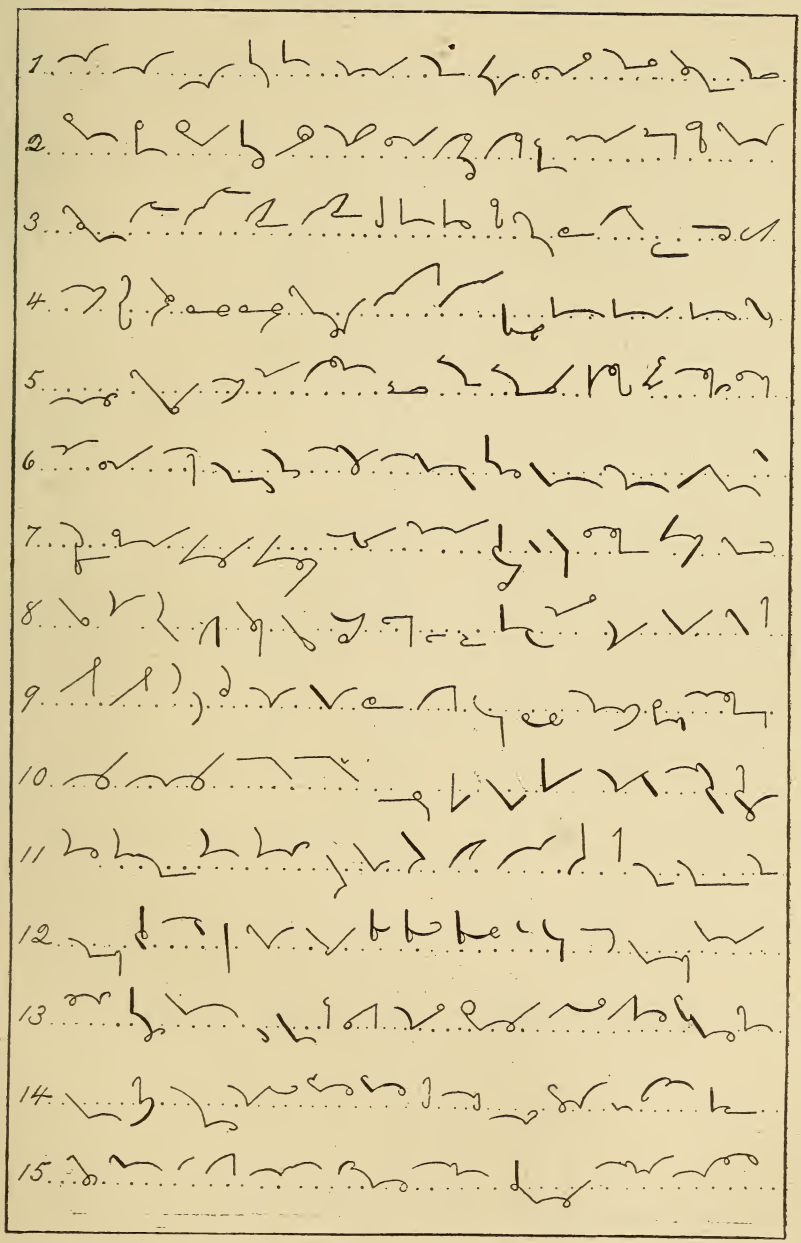
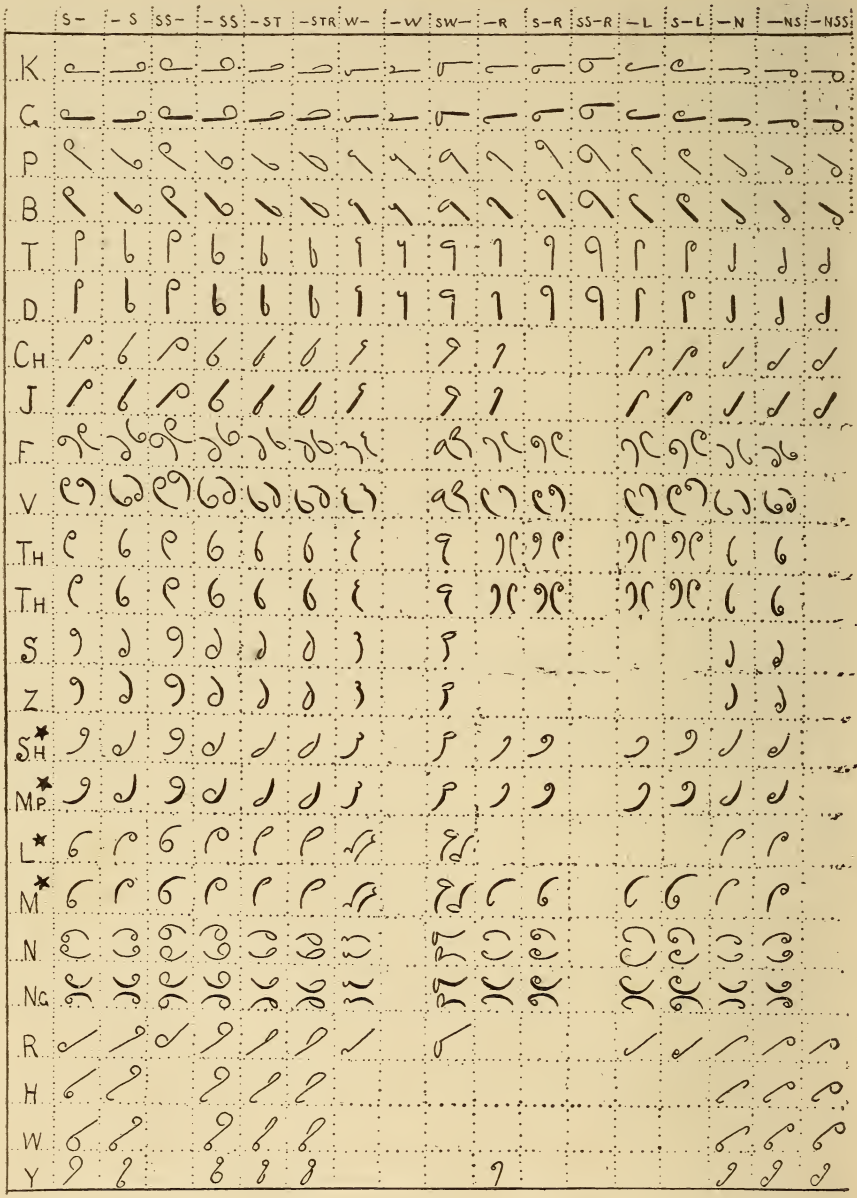
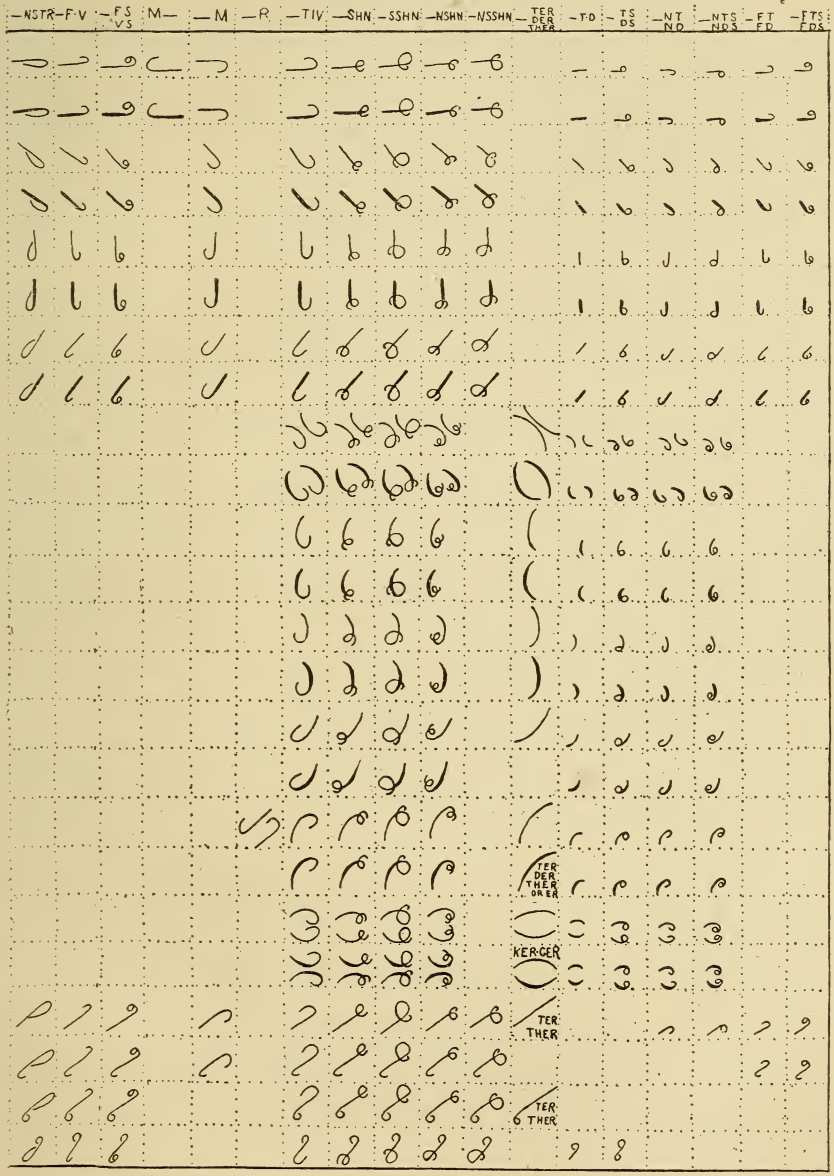


Table of Appendages.



An Explanation of this Table is given in the lesson on Vowel Indication, Etc.



Word-Signs.

ARRANGED ACCORDING TO THE LONGHAND ALPHABET.

All of these word-signs have appeared in the preceding lessons, and you should know them; but for fear you do not, you may go over them again in the following manner: Cover this page, and see if you can read them all from the shorthand; then cover the shorthand, and see if you can make them all from this page. In the same manner, practice reading and writing them from the end back towards the beginning.

1. A-an-and, accord-ing-ly, accurate, advantage, ago, ah, aim, all, already, am, any, appear, are, as, assure, awe, aware, be.

2. Because, been, before, begin, began-begun, beyond, bill, billed-build, board, call, can (v), care, child, could, deal, dear, deliver-ed, differ-ence-ent, difficult-y.

3. Do, dollar, equal-ly, ever, every, eye, favor, fill, first, for, from, full-y, general-ly, gentleman, gentlemen, give-n, good, has, have, he, hear-here.

4. Him-home, his, happy-hope-d, hour, how, however, I, immediate-ly, importance, important, in, influence, is, it, itself, language, large, long, mark-ed.

5. Market, matter-ed, may (v), member, man, men, mere, million, more, Mr., much, near, now, number, O-oh-owe, object (n and v), of, one, once-ones, opportunity, or.

6. Order, other, ought, our, over, part, particular-ly, possible, principle-pal-ly, profit-prophet, remark-ed, remember-ed, satisfy-ed-actory, several, shall, short, should, somewhat, spirit, subject (n and v), sure-ly, tell, thank-thousand, that, the, them.

7. Their-there, thing, think, this, those-thus, though, till (prep), to, to: be, together, too, toward, truth, United: States, usual-ly, value, very, was, we, were, what, when, which, who, whole, whom, will (v), wish, with, without, would, year-s, yet, you, young, your.

THE SAME WORD-SIGNS ARRANGED ACCORDING TO THE SHORTHAND ALPHABET

1. Accord-ing-ly, accurate, because, call-equal-ly, can (v), care, could, mark-ed, market, ago, begin, began-begun, give-n, good.

2. Together, appear, happy-hope-d, opportunity, particular-ly, part, possible, principle-pal-ly, profit-prophet, spirit, be, been, before, bill, billed-built, board, member-remember-ed, object (n and v), subject (n and v), to: be.

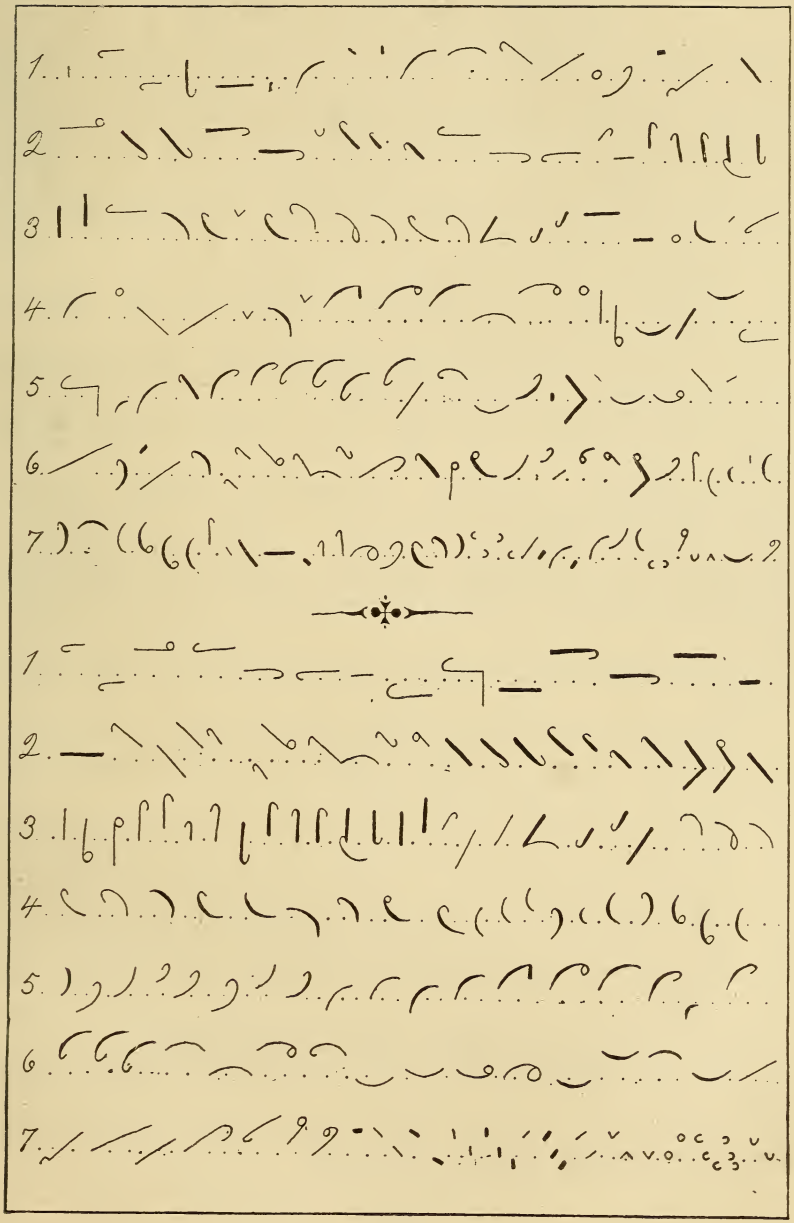
3. It, itself, satisfy-ed-action, tell, till (prep), toward, truth, advantage, deal, dear, deliver-ed, differ-ence-ent, difficult-y, do, dollar, child, much, which, general-ly, gentleman, gentlemen, large, fill, first, for.

4. From, full-y, ever, every-favor, have, however, over-very, several, value, thank-thousand, think, with, other, that, them, their-there, this, those, thus, though.

5. Was, assure, shall, short, sure-ly, usual-ly, wish, number, whole, will (v), aim-may, am-him-home, immediate-ly, importance, important, man, matter-ed, men.

6. Mere-Mr., million, more, any, in, influence, near, now, one, once-ones, United: States, language, long, thing, young, are.

7. Aware, order, our-hour, remark-ed, hear-here, year-s, your, awe, of, to, all, too, the, a-an-and, already, O-oh-owe, ah, he, ought, who, whom, or, should, I-eye, you, how, as-has, his-is, we, when, without, what, were, would, beyond, yet.



Outlines and Contractions.

The student should practice reading the shorthand outlines until they can be read without the slightest hesitation, reading first from top to bottom, and then in the opposite direction. Next, practice writing the words on this page in both directions, comparing the outlines each time with those on the opposite page. If any of the words are incorrectly written they should be practiced over and over until they can be made quickly and correctly. Many of the words in this list are simply derivatives of word-signs, and some of them are introduced simply to contrast them with word-signs. Where the past tense is not given, it can be formed in the usual manner, that is by halving, adding the loop, etc.

1. Address (n), advertise-ed-ment, advertiser, America, American, almost, Almighty, afterward, altogether, anything, although, anywhere, anybody, always, addition, article.

2. Awed, appearance, accordance, accorded, acknowledge, anyway, accurately, accuracy, astonish-ment, assurance, assuredly, agency, account-ed, awhile, advantageous-ly, beforehand, belong, by.

3. Boarded, boarding, behindhand, billion, between, behind, beginner, character, characteristic, cared, cost, caused, car, charge-d, capable, capability.

4. Circumstances, consequent, consequently, children, childhood, childlike, carelessly, called-equaled, careful-ly, cannot, correct, corrected, correction, characterize, collect.

5. Collectible, continuance, cordially, commission, commissioner, during, develop, dealt, delivering, deliverance, delivery, discount, deficient-ly-cy, dissatisfy-ed-actory, discharge-d, determine, equalize, equalization, equality.

6. Eloquently, everything, emit, emotion, emigrate, experience, explain, express, entire, everywhere, especial-ly, everybody, establish-ment, expectation, event.

7. Enormously, economic-al, economy, erstwhile, electric-al-ity, feature, future, familiar-ly-ity, form, former, function, frequently.

8. Forward, farewell, forgotten, forgive-n, filling, fullness, forever, forthwith, forage, firm, farm, firstly, govern-ment, gave.

9. Governor, God, guide, giver, gentlemanly, gently, hitherto, happy, happen, happiness, himself, hopeless, hopelessness, handsome, hundred.

10. Heard, hard, herewith, herein, hereon, hereof, hereto, hearer, human, hand, influential, influenced-instant, inquire-y, idea, Iowa, iota, immoral.

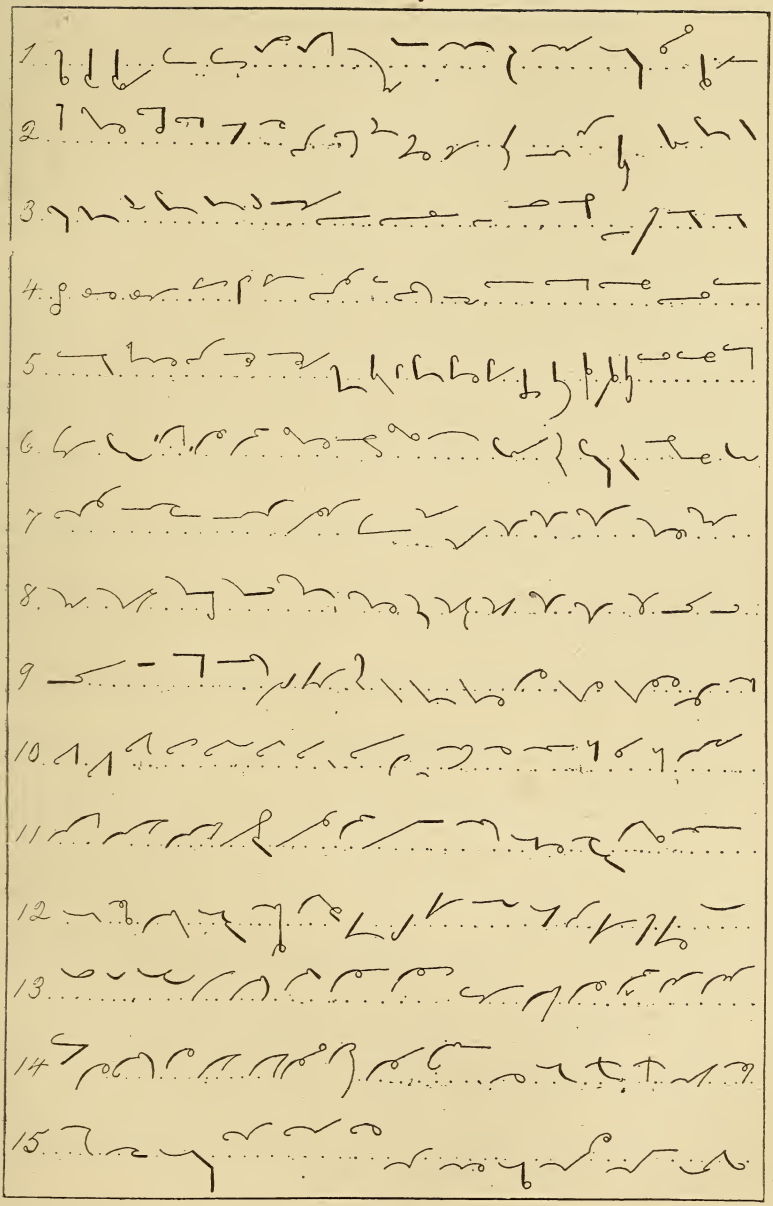
11. Immoderate, immaterial, immature, irresistible-y, irresolute, immigrate, irregular, inform-ation, indebtedness, invaluable, impossible, incorrect.

12. Into, industrious, improve-ment, inevitable-y, introduction, impossibilty, January, June, July, kingdom, knowledge, little, largely, larger, largeness, longer.

13. Longest, longed, longingly, letter, leather, liberty, mistake, mistaken, mercantile, mature, motion, migrate, meantime, meanwhile.

14. Mortgage, Massachusetts, moreover, myself, material, month, Messrs, minister, Missouri, Milwaukee, next, never, nevertheless, notwithstanding, natural-ly, New York.

15. Nothing, neglect, nobody, nearly, nearer, nearest, newly, newness, nowadays, New Orleans, Newark, New Haven.



Outlines and Contractions—Continued.

These pages are to be practiced in the same manner as the preceding ones. Many derivatives can be formed from the words shown here by simply adding to or subtracting from the outlines. Thus, from the word *signification* the words *signify*, *signified*, *significant*, and *significance* can readily be formed. In the derivatives, the word *in* will generally be written with the n hook, and *on* with the n stroke. In words ending in the second position, like *thereto*, the word-sign for *to* will be attached; and the word *of* will be detached, as in *thereof.*

1. Occur, obey, Ohio, oil-y, omit, objection-able, objective, overawed, overcome-came, overlook, overwhelm, overrule, one's self, otherwise.

2. On, organize, organization, onto, often, oftentimes, ourselves, Omaha, Oakland, October, opinion, phonography, postpone.

3. Postponement, postage, payee, protection, production, peculiar-ly-ity, perform-ed-ance, per, perhaps, persuasion, prohibit, profited, profitable-y, public, publication, publicity.

4. Proper, property, probable-y-ity, practice, practical-ly, predecessor, proficient, perpetuate-al-ly, proximo, Pennsylvania, Philadelphia, Pittsburg, Providence, Patterson, Portland, Portsmouth.

5. Question, quality, qualify, quantity, Quincy, recommendation, represent-ed, representative, respect-ed-ful-ly, respective-ly, require, request, return, resistible-y.

6. Resolute, reader, regular-ity, regulation, regulate-d, rather, relief-relieve, rely, reliance, reliability, Republic, Republican, remembrance, relation, relate, relative.

7. Rail, remarkable-y, remove, remain, remainder, Rochester, Richmond, representation, respectable-y, suggestion, stenographer, surprise, somehow, something.

8. Support, separate, similar, smaller, subjection, subjective, seriously, severalty, sureness, surety, shortly, shortness, shorter, somebody, speculate, speculator.

9. Secretary, sway, signification, special-ly, sufficient-ly, schedule, St. Louis, Syracuse, Scranton, Springfield, social-ly, specialist, testimony, testimonial, transcript.

10. Transportation, trustworthy, tomorrow, today, therefor-fore, thereby, therefrom, till (v) telling, teller, thinker, thanker, thankful-ly, thankless, themselves, throughout, thereafter, thereto, thereof, therein.

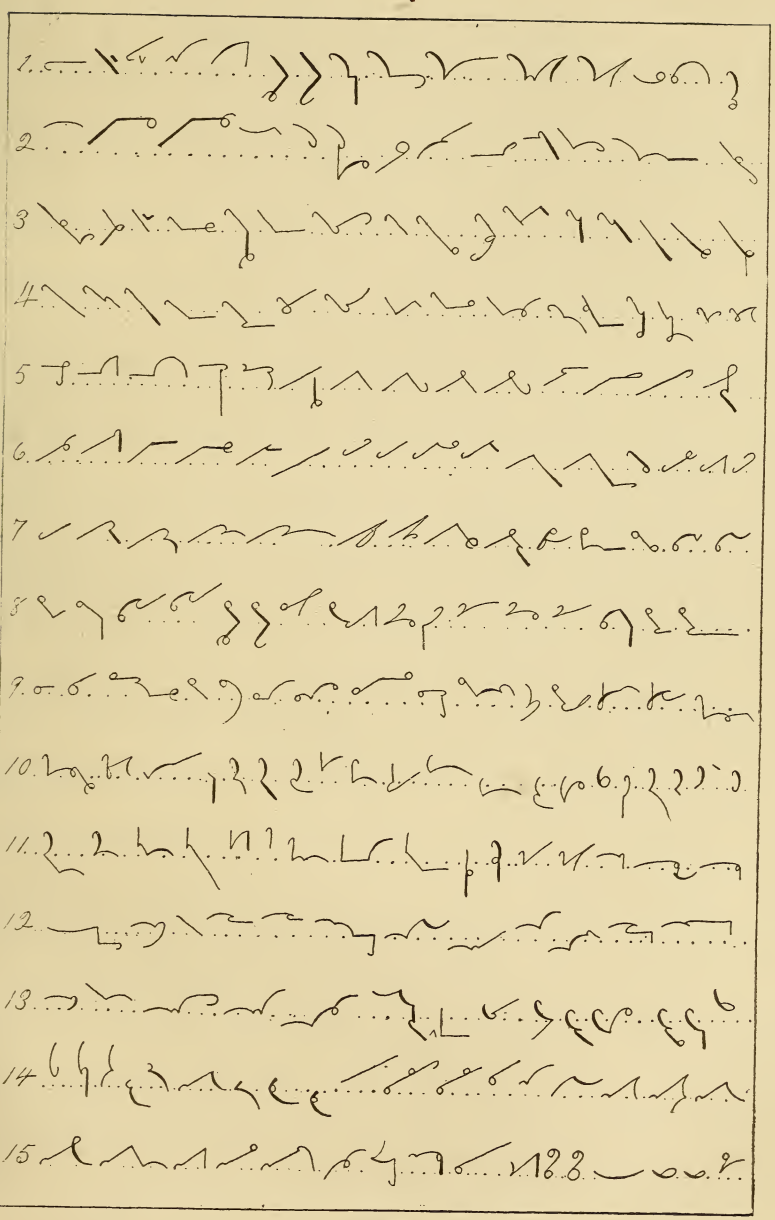
11. Thereupon, thereon, typewriting, typewriter, Toledo, Troy, Trenton, Tacoma, Topeka, Tuesday, Thursday, territory, territorial, untoward, understanding, understood.

12. Undertaken, unusual-ly, usual-ly, up, unequal, unequaled-uncalled, unforgotten, unwilling, unaware, unimportant, unimproved, unmarketed, uncorrected.

13. Unnumbered, upon, unwelcome-d, unwell, unwholesome, unavoidable-y, Utica, venture, virtue, valuable, valueless, valuables, valued, visitor.

14. Within, withdraw, withheld-hold, whenever, whatever, wherever, whoever, whosoever, whomsoever, writer, western, westward, why, will (n), willing, wherewith, wherewithal, wherefore.

15. Wheresoever, whereupon, whereat, whereas, wherefrom, wholesale, Washington, Wednesday, whether-weather, yesterday, yours-yourself, yourselves, younger, youngster, youngest, yearly.



L. of C.

Table of Useful Phrases.

A valuable distinction may be made in such phrases as "didn't" and "did not" by using the hook in the former case and the stroke in the latter.

1. And the, and he, and a-an, and is-his, and as-has, and is a, and as a-an—and has a-an, and is the, and as the-and has the, is the, as the-has the, or a-an, should a-an, or the, should the, all the, of the, to the, of a-an, to a-an, and that the, and that a-an, by the, and for the, in the.

2. Is a, as a-has a, have the, think the, are the, with the, with a, was the, was a, to be a, during the, until the, from the, after the, under the, take the, make the, like the, can the, but the, say the.

3. Give a, give the, go the, try the, build the, board the, anywhere the, call the, and you, and you are, and we are the, and they are the, and they will be the, building a, constructing the, on which the.

4. And do the, he does, he had, he is, he is not, he has, he has hot, he has not been, he was ready, he would be, he would not, he shall, he shall not, he will not be, he can, he says, he goes, he has been, he can have, he can go.

5. I am, I am glad, I am not, I will, I will not, I shall not, I am not inclined, I am not convinced, I enclose, I had not, I must be sure, I have said, I have not.

6. I think you will, I hope you will, I am sure there is, I am very well pleased, I had been, I am sorry, I am certain, I am not in the, I will leave you, I am in doubt, I give you.

7. We are, we are trying, we are in earnest, we are not, we are not inclined, we are not willing, we will try, we are sorry, we are unwilling, we are aware.

8. You are wrong, you are in the, you are not, you should, you should be, and you should, you should endeavor, you should not think, you must know, you must try, you must not, do you know, did you know the.

9. As has-has as, is his-his is, as has been, at first, at any rate, at last, at least, sub-agent, special agent, Improvement Association, Singing Society, Investment Co., Express Co., War Department, Railroad Co., General Manager, General Agent, General Superintendent.

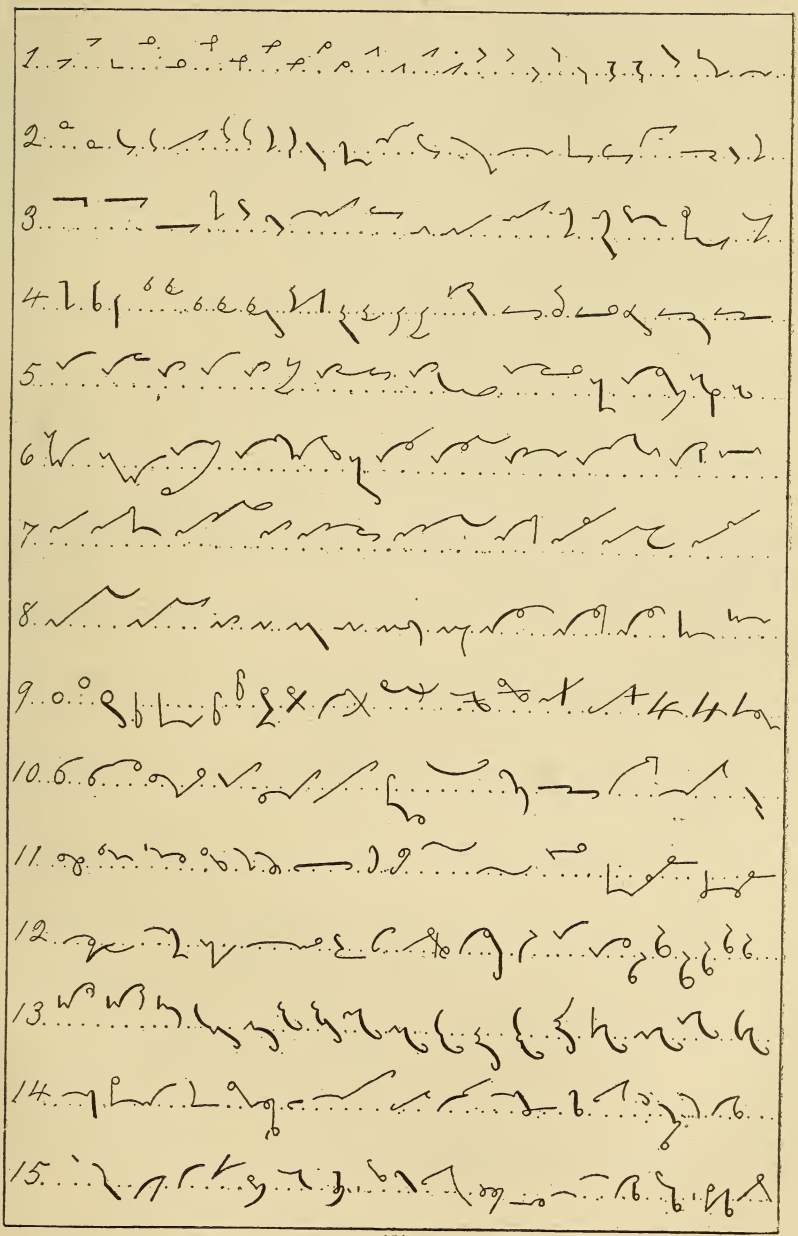
10. As well, as many as, as far as, better than, sooner than, rather than, at all events, longer than, over and over, again and again, letter of credit, in order that, to be able to.

11. As fast as, he is confident, the confidence, is composed, for the confession, greater than, their own, your own, any one, no one, of course, at owner's risk, at sender's risk.

12. In such a manner, on the other hand, to the contrary, in other words, able to make, more than, Reception Committee, must be done, of him, of me-my, to myself, to himself, of themselves, to themselves, of those, of these, of this.

13. Did you mention, did you mean to say, did you ever, have you been, you have been, we have been, we have not been, we should have been, you should have been, they have been, he would have been, they would have been, she would have been, it might have been, you might have been, I might have been, they might have been.

14 and 15. Andrew Stonewall, Esq., Sup't of Construction, Great Northern Railway, Omaha, Neb. Dear Sir:—Herewith find vouchers for months of February, March, May, July, September, November and December, and please remember hereafter to send your accounts in on Mondays, Fridays, and Saturdays. Respectfully.



Useful Phrases—Continued.

Many words which are written fully when standing alone, may be abbreviated when joined to others in phrases. In fact, the student should always bear in mind that many words may be written in different ways in shorthand. Even in longhand words are sometimes spelled in two or three different ways. In writing shorthand, keep in mind the fact that you are using geometric lines instead of letters to represent words, and that there can be no objection to your representing these words in different ways, so long as you do not violate any of the principles of shorthand. *Learn to read without lines.*

1. As it—has it, is it, as plain as possible, at length, as long as, above all, Attorney General. The activity of those who are enterprising is worthy of imitation. Answering yours of recent date.

2. Be there with the certificate at 10:30 p. m. Be sure to send the one car 1x4, 1st and 2nd clear, at $18.00. By next mail.

3. Car of 7/8x4, 1st and 2nd clear, S 2 S and E, goes forward tomorrow. Charter Party was sent to you at Meriden, Conn.

4. Do you send goods C. O. D. Did the doctor detain the patient very long. Democrats of the Democratic Party usually rejoice over the defeat of the Republican Party. Discriminate between the good, bad, and indifferent.

5. Entertain the extraordinary people elsewhere, please. Inclosed find invoice and bill of lading for car of bran. Enter our order for ten tons.

6. For many reasons, use the following abbreviations: extempore—extemporaneous-ly, embarrass, expression, furthermore, indiscriminate, discrimination, irrespective, prospective, perpendicular-ly, and the phrases, free on board and for instance.

7. Give me one month's time, and I will pay the bill. Give us your very best terms. Give him your lowest possible rates. Get their highest and lowest prices.

8. Hold the goods until we telegraph or telephone. He will call upon you at least by the 15th instant. His word is as good as his bond. He is all right.

9. It will not be, in some other way, is it not, in your city, in order to, inasmuch as, I may, I may be, in your judgment, in spite of everything. I wish you would send us seven tons of anthracite coal at once, and oblige.

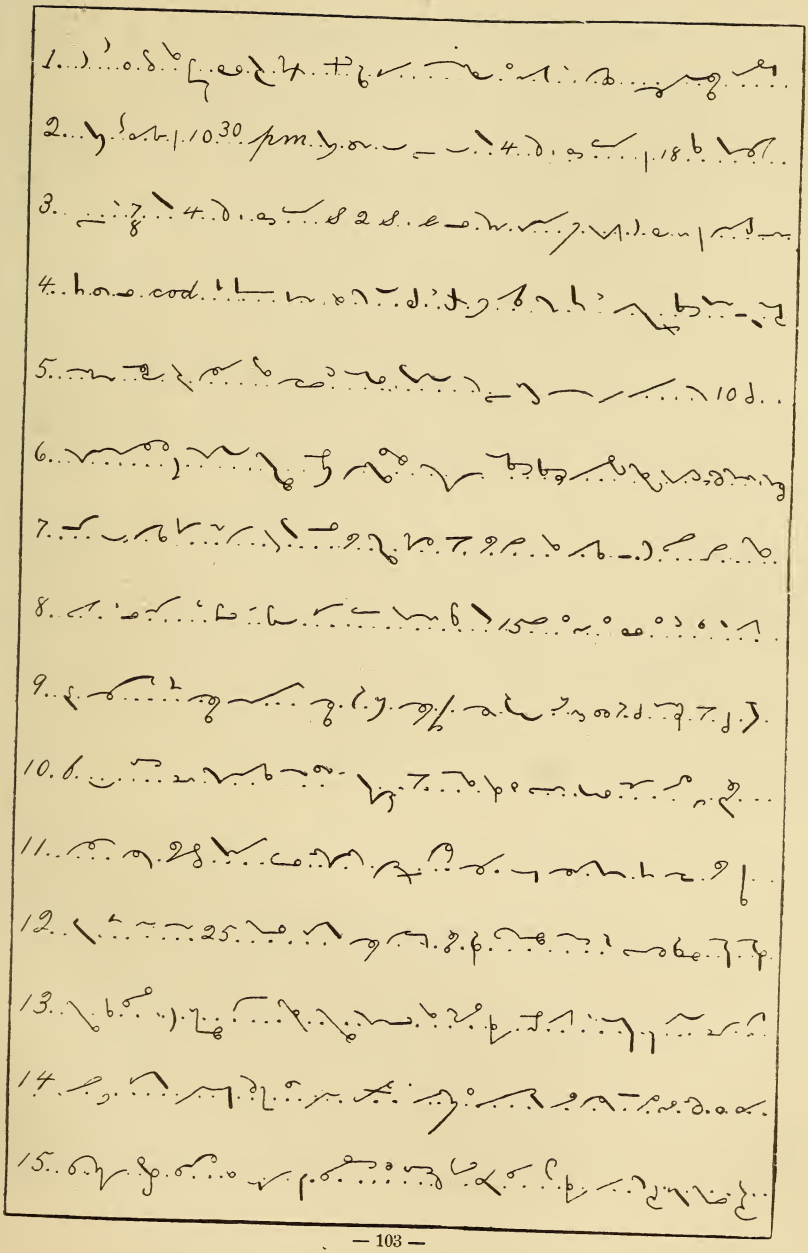
10. Just now we can quote you very low rates on soft, or bituminous coal. Keep us posted as to current events. Kindly remit us amount of your bill.

11. Less than. Let us have your response by wire. Make us a firm offer. Manufacturing Co., Mrs., no sir, no doubt, National Bank. Do not neglect your duties.

12. Ought to be, ought not, or not. On the 25th proximo I will be in your locality. Of your city, of this city, on all occasions, on account of that occurrence, of this section, on that day, on every side.

13. Perhaps it is wise to use contractions like prospect, proportion, phonograph-ic, possibly, particularize, etc. Question the right of anybody to do wrong. Quote me immediately.

14 and 15. Rest assured he will be ruined if his contract is not renewed. Railway Co. The refrigerator is returnable. References must be given. Such words and phrases as sir, self-control, substantial, sometimes, to us—to his, undoubtedly, who had—who do, Wisconsin, what is, Waukenphast, with reference, which is to be—which has to be, why, with all, etc., are very useful, and should be practiced faithfully.



The Art of Reading Shorthand.

Shorthand, if correctly written, can be read with ease, but it frequently happens that one is called upon to read *badly* written notes, sometimes so badly written that their interpretation seems almost a hopeless task. A shorthand outline should first be read exactly as it is written, and then if it will not make a word other schemes should be resorted to. Perhaps it is too long; try it short. Perhaps it is too short; try it long. Perhaps too heavy; try it light. Perhaps too light; try it heavy. If it has circles, loops, etc., they may be too large or too small. If it has hooks, perhaps they are on the wrong side. Try a vowel before it. This is a very important suggestion, and will often solve the problem instantly. Perhaps 99 beginners out of 100 never think of trying to read a vowel before an outline.

Often in shorthand a preceding vowel is indicated by using strokes in a certain way, but sometimes no such indication is possible. If a vowel before an outline will not give you the word, try an intermediate vowel, and if that fails, try a final vowel. Remember, it must have a vowel somewhere, for every word has a vowel. Perhaps it is more than one word. Cut it up into bits. Other schemes too numerous to mention may be tried. Never give up. Try again. Think again. Thinking is a wonderful thing. Every problem thought out strengthens the mind and makes future problems easy. Every time you give up, and perhaps get some one to help you, your ability diminishes, and finally you can do nothing without assistance.

Often you can catch the meaning of a word by reading ahead. One word in a sentence may give you a clue to the whole sentence. If a word is in a certain position, remember that its accented vowel is in that position. If it is in the first position, for instance, use all the first position vowels in connection with it, trying them before, in the middle, and at the end of a word. You will see by this how necessary it is to know the vowels thoroughly, to have them so fixed in the mind that you can say them in their proper order without hesitation.

It may occur to you that the word is written incorrectly, perhaps in the wrong position. That may be, but the chances are it is written right, but you are on the wrong track in reading it. Practice reading everything you write. Keep at it until you can read it as fast as you do longhand. Try reading your shorthand backward, and even upside down and backward. It will sharpen the wits, and make it seem easy to read right side up.

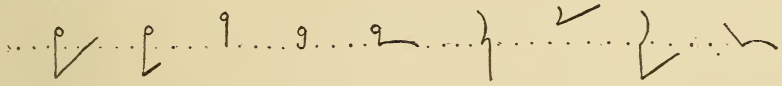
Sometimes when you can't read a word in shorthand, it is because you do not know it in longhand. A stranger to you in the hieroglyphics you have been familiar with since childhood, it becomes a double stranger to you in the rather unfamiliar hooks and crooks of shorthand. What is the remedy for this? Study. When you read, make up your mind never to let a word go by without knowing its meaning, how to spell it, and how to pronounce it. It is remarkable how soon you will acquire a large vocabulary in this way. In closing, the author wishes to impress on you one thought: any one who is intelligent enough and industrious enough to become a fair English scholar, can easily make a success of shorthand; and no one lacking these qualifications can ever do much with it, no matter how easy it is to learn.

Selection of Outlines.

A great measure of your success as a stenographer will depend on your ability to construct good outlines, and, when following a rapid speaker, to construct them quickly. Correct outlines for nearly all the words in common use are given in this book, and in your writing you should follow them as closely as possible. However, when writing from dictation if you should use an outline that is not strictly correct, do not stop to change it. Try to do better the next time you write it. If you make an outline that is wholly incorrect, do not erase it, but cross it out and rewrite it.

The three principal things upon which a shorthand outline should be based are *suggestiveness*, *brevity*, and *ease of execution*. Upon the suggestiveness of an outline depends its legibility, and it must constantly be kept in mind that shorthand is of no use unless it can be read. Almost any one can learn to *write* shorthand, especially if permitted to write slowly; but to write new and difficult matter at a high rate of speed, and to write it so that it can be read with certainty is quite a different thing, and requires a thorough knowledge of the subject, a good education, and considerable manual dexterity.

In order to illustrate the selection of good outlines, let us consider the following words:—



Star; starred; stray; strained; straighten; astray; history; estuary; penny.

Star.—The circle indicates that the word begins with s, the stroke r that there is a vowel between the t and the r, and the light r that it ends with r.

Starred.—Same as *star*, with the exception that the half-length heavy r indicates that the word ends with d.

Stray.—The circle s indicates that the word begins with s, and the triple consonant, str, that there is no vowel between the t and the r.

Strained.—The circle s and triple consonant the same as in *stray*, the half-length indicates the addition of t or d, and the n hook that there is no final vowel.

Straighten.—The circle s and triple consonant the same as in *strained*, and the n stroke indicates a vowel preceding the n, and that the word does not end with t or d.

Astray.—The stroke s indicates a preceding vowel, and the double consonant, tr, that there is no vowel between the t and the r.

History.—The h may be omitted in common words; the stroke s indicates a preceding vowel, and being a half-length, that there is but one vowel between the t and the r; the heavy r indicates a following vowel.

Estuary.—The stroke s indicates a preceding vowel; the stroke t that there are two vowels between the t and the r, and the heavy r that there is a following vowel.

Penny.—The stroke n indicates a following vowel.

The student may write the following words, giving a reason for each character used:—

Store, paced, pastor, mystery, story, ardent, radient, oyster, rouse, arouse, tend, attend, esteem, assign, retire, retreat.

The Art of Writing Shorthand.

One may understand the principles of shorthand thoroughly, and yet be unable to take the dictation of a very slow speaker. There is no doubt though that one well versed in correct shorthand principles can in a very little while accustom himself to writing from sound, and it is therefore a wise plan to refrain from taking dictation until the principles are thoroughly understood. Of other studies perhaps only a slight knowledge may prove of use, but shorthand is something that cannot be used practically and profitably until one has an understanding of the whole subject. Therefore you should resolve to master every detail of it from beginning to end, and not add one more to the vast number who have such a poor knowledge of the subject that they bring discredit to the profession and do injustice to the system used. If you find yourself stumbling over certain principles, review them. Make the text-book your constant companion. Especially be sure of your word-signs and contractions. Half the battle is won by knowing them thoroughly.

The beginner in dictation should keep "close up;" that is to say, should not let the dictator get more than a few words ahead of him. The advanced writer, however, should stay some 15 or 20 words behind, as this will give him a chance to construct phrases and devise short cuts. Thus it will be seen that the ability to retain quite a number of words in the mind while you are writing others, and at the same time listen to those that are being spoken, is quite an important factor. Indeed, it is the inability to do this that has caused the failure of many an otherwise promising stenographer. However, the faculty of retaining words may be cultivated. By beginning with a few words and gradually increasing the number, it is remarkable how many can finally be carried in the mind.

If the dictation is at such a speed as to permit it, the stenographer should insert as many punctuation marks as possible, especially the periods. In case of doubt as to the correct mark, the dash (a small cross) may be used. Sometimes it is hard to tell just where a sentence ends, for the dictator may change his mind and add something else. The use of the small cross in such cases will indicate that it may or may not be the end of a sentence, to be decided on when transcribing. An occasional vowel may be inserted, especially in unusual words or proper names. If there should be a pause in the dictation, spend the time in looking over what has been written, correcting possible errors, inserting vowels, etc., and perhaps making marginal notes. This should convince you of the importance of leaving a good margin on the right-hand side of your note book. It will come in handy many times.

Hold your pencil lightly, close to the point, keeping it almost vertical. The more vertical it is, the less likelihood of breaking the point. Curve the fingers well; that is, curve them outward at the knuckles, so that they may be extended with ease in any direction. Keep the wrist off the table, letting the hand rest on the nails of the third and fourth fingers, the arm resting on the fleshy part of the forearm, which should be the pivotal point. The hand should move from left to right to a point where it feels slightly strained, and then swung back with one movement, not shifting the position of the arm in the least. The left hand should keep the book steady, and as you get towards the middle of the page manage to insert your finger or thumb under the leaf so as to turn it over instantly when the page is filled. Write with a light,

sketching movement, making the tips of the fingers do the work. Avoid the arm movement, except to carry the hand across the page. Nature intended the large muscles of the arms for long, slow, sweeping movements, and the small muscles of the fingers for quick, light movements. As an illustration of this, if you wish to pluck an apple from a bough, you reach up with your arm until the hand rests on the apple, and then with a quick twitch of the fingers, you break it off.

Write small. There are so many points in favor of a small, neat hand that it is hard to enumerate them all, but a few will suffice. In the first place, a great gain in speed is made, for, under like conditions, every one will admit that it is easier to travel one mile than two. The end of the line is reached less frequently, and therefore the arm is not swung back so often. Leaves are turned less frequently, making a great saving in time. Less note books are used, making a saving in expense; and as notebooks are usually filed away for reference, a saving in storage space. The words being small and close together, more of them can be read at a glance, thus facilitating their transcription. Words of long outline, if written with large, sprawling characters, seem fearfully slow and awkward; but if written with a small compact outline, shortening some of the strokes that are not really half-lengths, they become quite presentable. Small outlines are artistic, and the writer of them makes a better impression on the dictator. Any one who can do neat and orderly work in shorthand is likely to exhibit the same traits in everything else, and is therefore a valuable assistant.

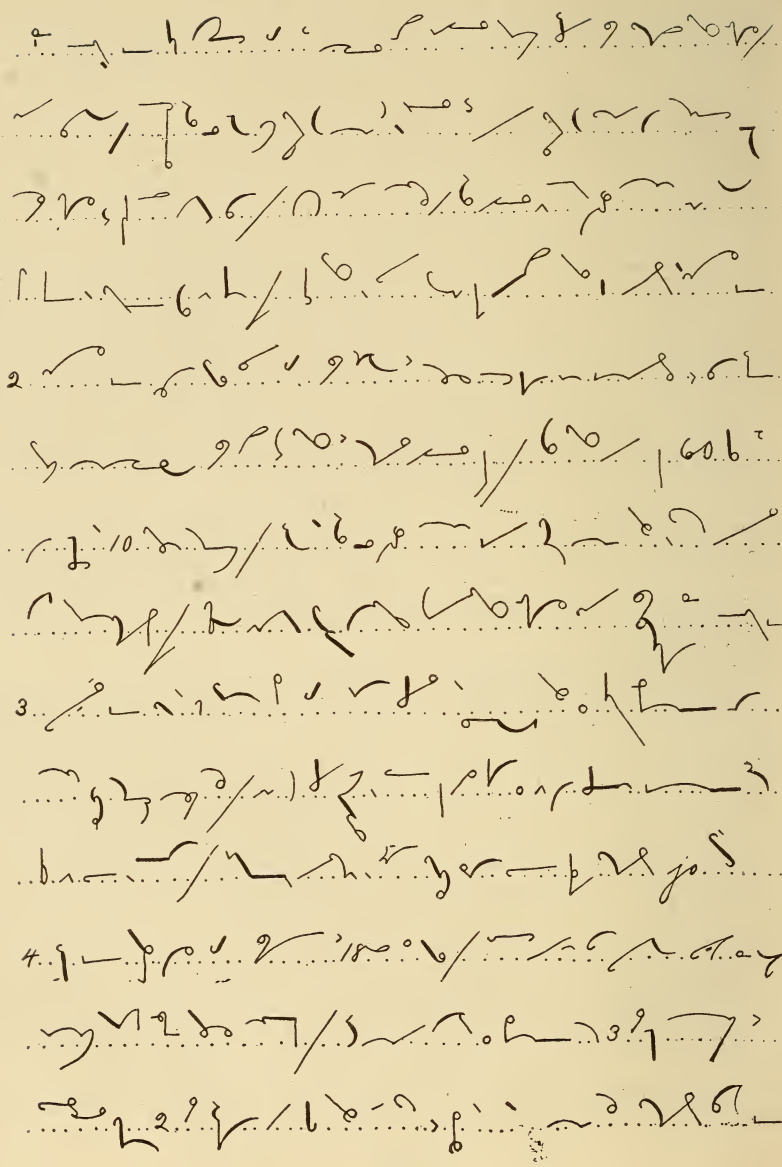
It may not always be possible to have a table or desk on which to write, therefore it is well to practice writing with your book upon your knee, or even standing up. In many offices, the stenographer takes the dictation of several persons, moving from one to another, and desks and chairs are not always convenient. In taking dictation in this manner, it will be well to have a stiff-backed notebook, as this will give you a smooth, firm surface upon which to write.

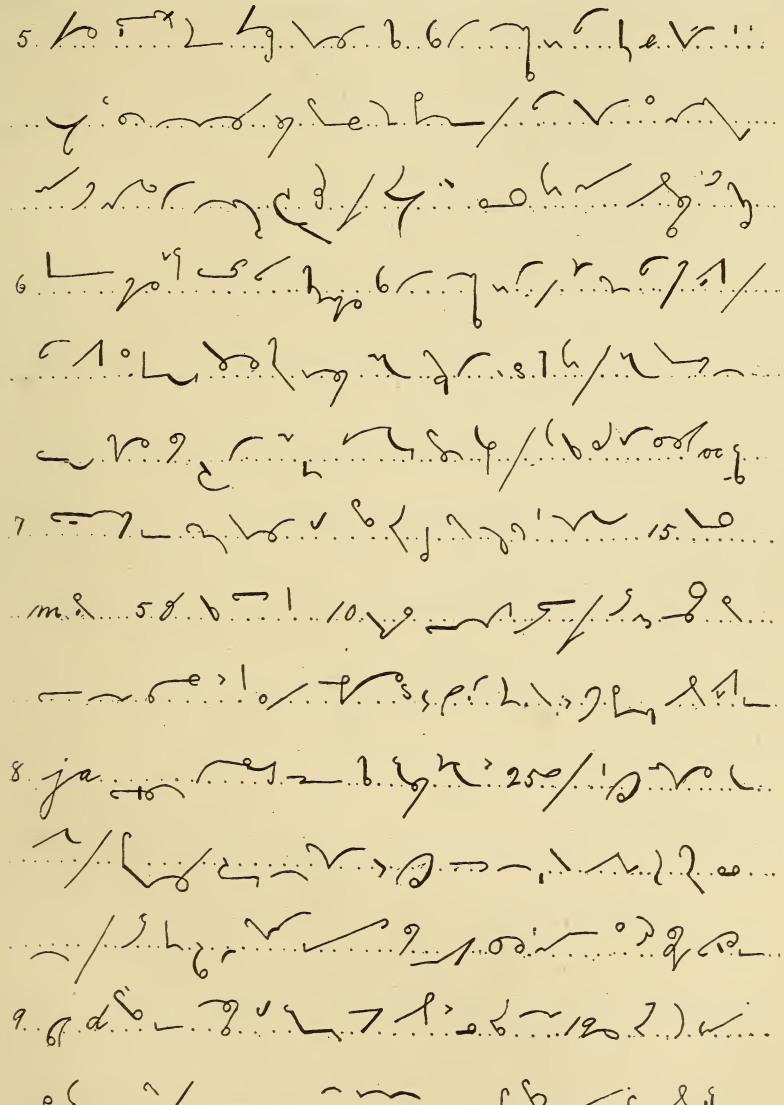
Train yourself to concentrate your mind on your work, and do not let anything distract your attention from what you are doing. Don't anticipate what your dictator is going to say; he may say something else, and thus disconcert you. Give yourself up wholly to your art, and that is to write quickly and accurately just what is being said. If the dictation needs editing, you can do that when transcribing. This suggestion brings up a very important point. Many dictators want their dictation transcribed just exactly as they give it, and will tolerate no changes. In a case of this kind, do not correct any mistakes other than your own. On the other hand, there are many dictators who rely upon their stenographers to put what they say in a presentable shape, and here is where your education will come into play.

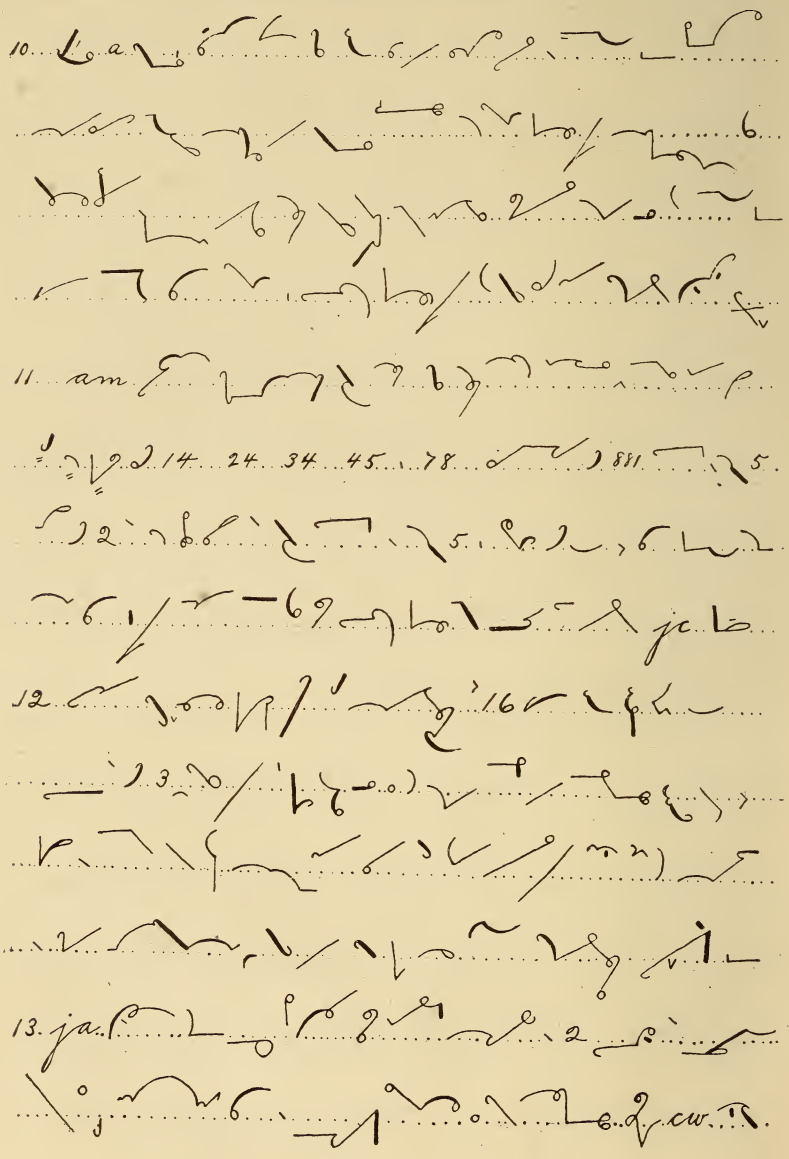
Before starting to take a dictation, be sure that there is plenty of room in your notebook, and that you have several sharp pencils handy. It is a good plan to sharpen them at both ends; then if you should break a point while writing, you merely turn your pencil over and continue. By simply crossing out a mistake, your dictator will not know that you have made one; if he notices the action at all, he will think it is only a shorthand sign.

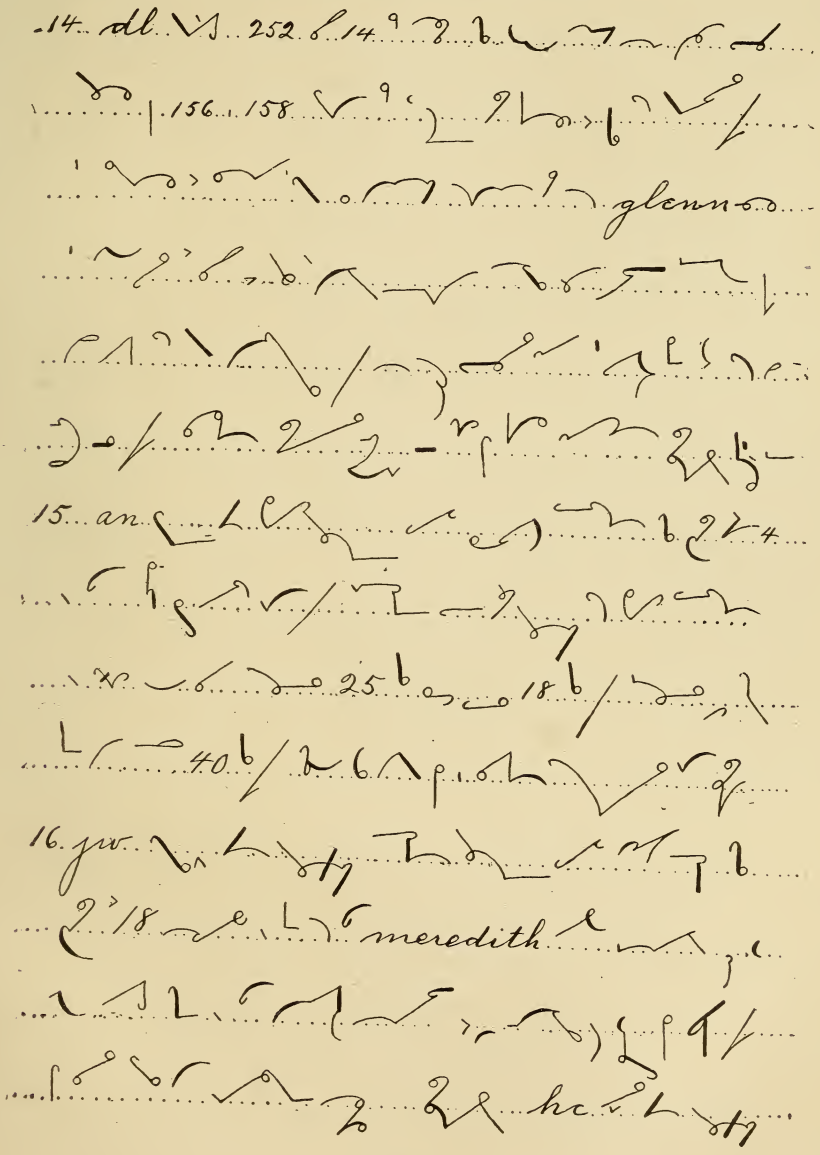
One more thought in closing: pressing hard upon your pencil while writing means putting on the brakes. *Take off the brakes.*

Business Letters.





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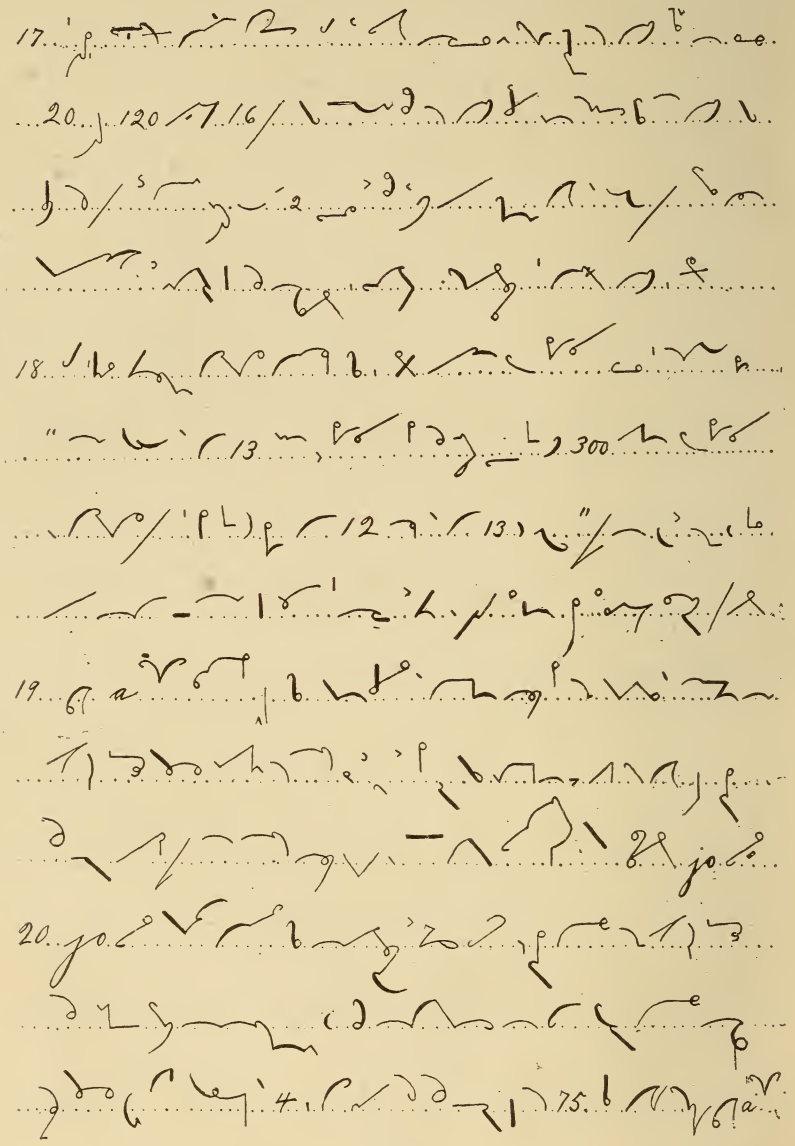

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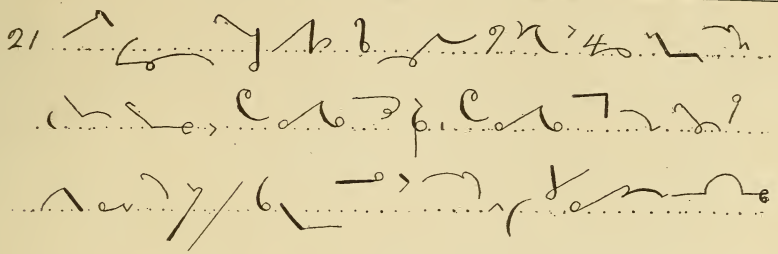

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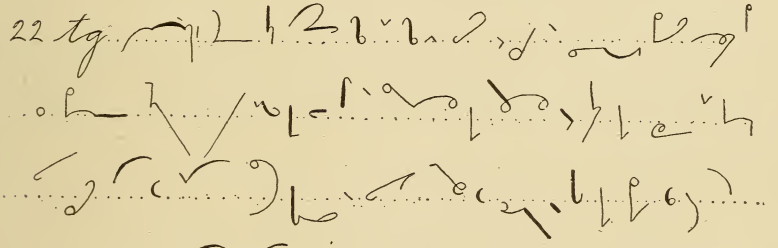

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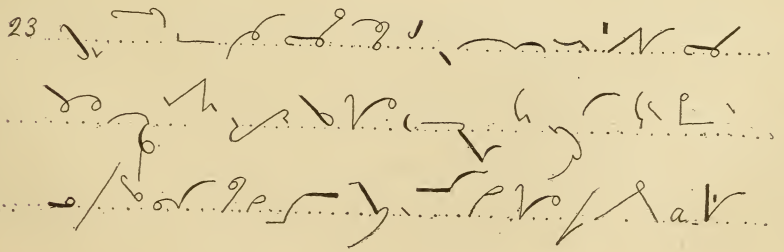


Abbreviating Principles.

A great deal of the labor of writing may be avoided by means of abbreviation, and by the omission of certain words. As we become more and more familiar with the subject, we can naturally take more liberties with it. But this does not mean that we should become careless. Far from it. In fact, we must be more careful and thoughtful than ever. Let us now write a small, neat, and compact hand, and at the same time train our minds to read unshaded outlines. We should also learn to read without lines, but of course we shall ordinarily write on ruled paper. The following abbreviations and short-cuts will prove of great value:—

1. The omission of shading, except in proper names, when it interferes in any way with speed.
2. The slighting of position, especially in words of considerable length. It is better, however, not to carry this too far, as it is a fact that position is a greater help to the reading of notes than shading. Words not written in their correct position, should usually be written on the line, as this is the easiest position.
3. The past tense may be omitted from verbs when its omission saves a stroke, and when the correct tense can easily be ascertained from the context.
4. When the word *to* cannot readily be attached to the following word, it may be omitted altogether, and indicated by dropping the word below the line.
5. The words *of the* may be omitted and implied by writing the following word close to the preceding one.
6. The prefixes con, com, etc., may be omitted and implied in the same manner as *of the*. If *of the* and con, com, etc., follow each other, they may all be omitted, as in the phrase *Your loss: of: the: contract is: to: be regretted.*
7. The affix ing may be omitted from many verbs, unless it is followed by an s, or a word which could be joined to it as a phrase.
8. The brief w and the w hook may occasionally be omitted, the latter especially in words beginning with an s, such as *squeal*, *sequel*, etc.
9. In phrasing, only part of the sign for *I* need be used, selecting the part which makes the better angle.
10. The k stroke may be omitted before shun in long words, especially those of frequent occurrence, such as *construction*, *instruction*, etc.
11. The l may be omitted from many adverbs, especially where it is somewhat difficult to join.
12. The n hook may occasionally be omitted medially, as in *financial;* and finally, as in *statements*.
13. Punctuation marks may be omitted to a great extent, and their location indicated by leaving blank spaces.
14. Many words which would be written in full when standing alone, may be abbreviated in phrasing.
15. When writing rapidly any word of considerable length may be abbreviated, the most convenient method being to drop off one or more of its last consonants. This principle should commend itself as a sound one, for the reason that the same thing is done when writing longhand rapidly.

16. Less attention need be paid to syllabication, especially when by disregarding it a shorter and more readily written outline is secured.

17. A more extensive use of the doubling and halving principles, especially the doubling of straight strokes, will be found conducive to speed. The beginner in shorthand must be careful not to make too extensive a use of these principles, but as he becomes better and better acquainted with his subject he can extend the use of them.

18. The word *it*, and sometimes *to*, may be added to other words by halving, this method of abbreviation being especially useful in connection with word-signs.

19. If desired, an occasional use of the mp stroke at the beginning of words may be made, but this use is not recommended by the author.

20. The ng stroke may be curved downward after the n, in such words as *awning*, *knowing*, etc.; in such words as *dancing*, *prancing*, etc., it may curve downward to indicate a preceding n, but this use is not recommended.

21. A more extensive use of the prefixes and affixes; such as ful, for, fore, etc., may be made. Affixes following a circle, as in the word *successful*, should accommodate themselves to the circle.

22. The word *he* may be phrased in the same manner as the word *the*.

23. The f or v hook may occasionally be used for *of* or *have* in phrasing, but it is generally better to omit *of* altogether.

24. A more extensive use of the l hook for *all* and *will*, and the r hook for *are* and *our* will be found conducive to speed.

25. The 20's, 30's, 40's, etc., may be indicated by adding a long upward stroke to the first figure, and the plural may be added to these and all other figures by the addition of a small circle.

26. Phrases like *do not* and *don't* may usually be written in the same way. If it is desired to distinguish between them, the first stroke may be written full length in the former and halved in the latter. Phrases like *would: not* and *wouldn't* may be distinguished by separating the words in the former.

27. The occasional use of the final m hook on p, b, t, d, ch, and j, as well as on the k and g, will be found advantageous. Such use, however, may often necessitate the dropping of affixes such as ing, but this will not render the words illegible. The use of the m hook, like the use of the n and other hooks, is regulated a good deal by what may be termed the "balance of motion." That is to say, it will sometimes be preferable to use the stroke even though the word ends with the sound of m or n. This is especially the case when a stroke begins with a hook or circle which would be on the same side as the m or n. Thus the word *broom* should be written with the stroke m, and the word *bloom* with the hook m. A word like *sprain* if written with an n stroke looks longer to the eye than if written with the hook, but it can be written just as quickly with the stroke and when finished the p will not be curved, as it is likely to be if the n hook is used. According to this same principle, it will be found easier to write words like *present* with the 2nd n, that is the one that curves downward; and such words as *pleasant* with the first n, the one that curves upward. The upward m may be sloped like the r, and thus, even though written light, distinguished from l.

Examples of Abbreviations, Short-Cuts, Etc.

1. Affidavit, administrator, Attorney General, as has-is-his, acceptance, apprehensive, and so on, as soon as possible, as near as, as near as possible, as large as, as much as, as good as, at your earliest convenience, brought forward, but this is—but themselves, by any means.

2. By no means, collateral security, comprehend, call your attention, discrimination, domestic, do you know there is, did you have-ever, deliverance, director, distinguish, excelsior, efficient-ly, everlasting, exhibition.

3. Expectation, easternmost, for it, from day to day, from time to time, for the first time, every time, 1st instant, First National Bank, for my part, happiness, hereinafter, hereinbefore, hereunto, headquarters.

4. Hereon, here and there, in it, if it, if it is not, is it, in order to, inasmuch as, instituted, I may, is his-as—his is-has, I send you, I will send you, in all matters, in this connection, in the generalization of items, I can, I cannot.

5. In the first place, inference, inhabitant, in the meantime, in writing, is there, I am afraid, I am confident, I am very sorry, jurisdiction, locality, later than, mortgagee, Manufacturing Co.

6. Memorandum, memoranda, manufacture-r, mortgager, no sir, National Bank, no doubt, nonpayment, on it, on account, occurrence, onto, overtake, of all the, out of the question.

7. Out of town, outfit, possibly, per annum, percentage, preparation, punctuality, please forward, personal attention, quicker than, renewal, reference, Railway Co., receipt of cash, recipient.

8. Replying to your inquiry. Sir, self-control, substantial-ly, sometime—same time, Secretary of State, set forth, suggestion, Second National Bank, shorthand writer, shall be glad to know.

9. To all, 30 days, 30 dollars, 20, 30, 40, 50, 60, 70, 80, 90, 90's.

10. 2's, 3's, 4's, 5's, 6's, 7's, 8's, 9's, 10's, 11's, 12's, etc., to become, testator. This is just what they themselves should do. They will not go. Thanksgiving. This will be.

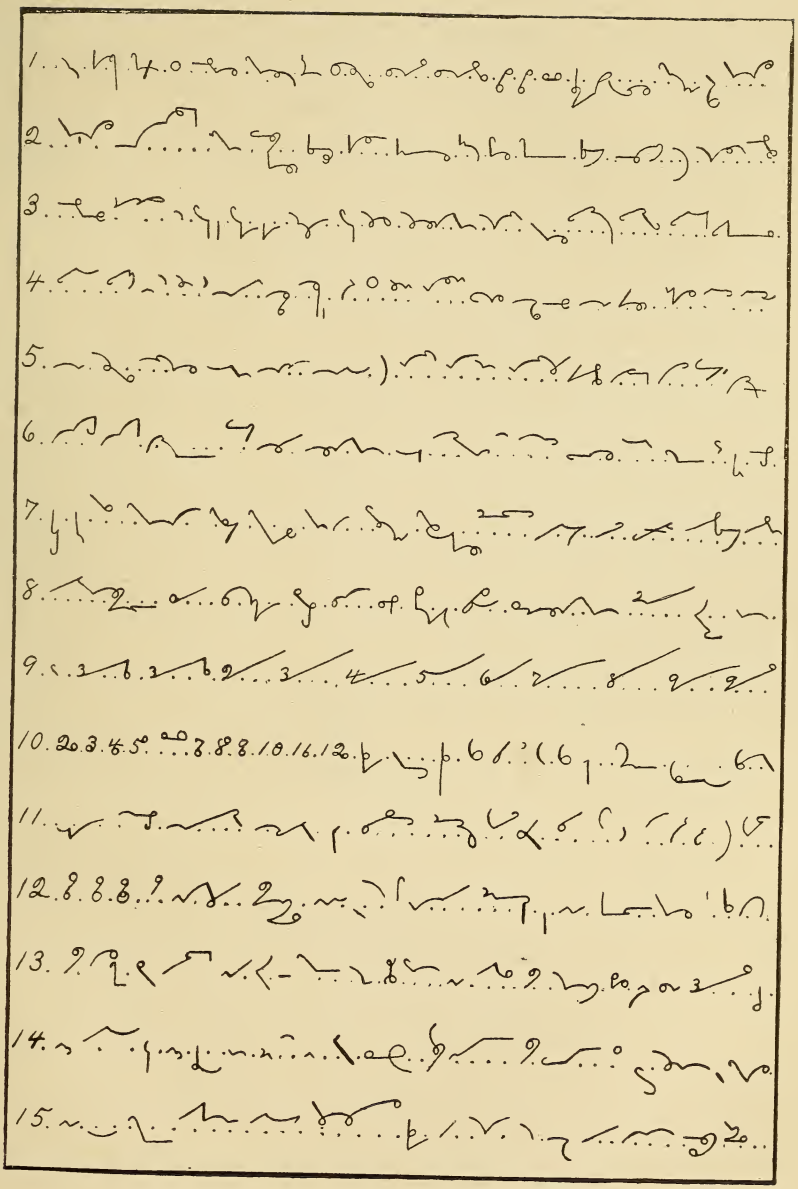
11. Undoubtedly, unquestionable-y, unreturnable, unreliable, who had-do. Wisconsin, Waukenphast, with reference, which is to be—which has to be, why, with all, was it, while, we may, we may not, was there-their, with regard.

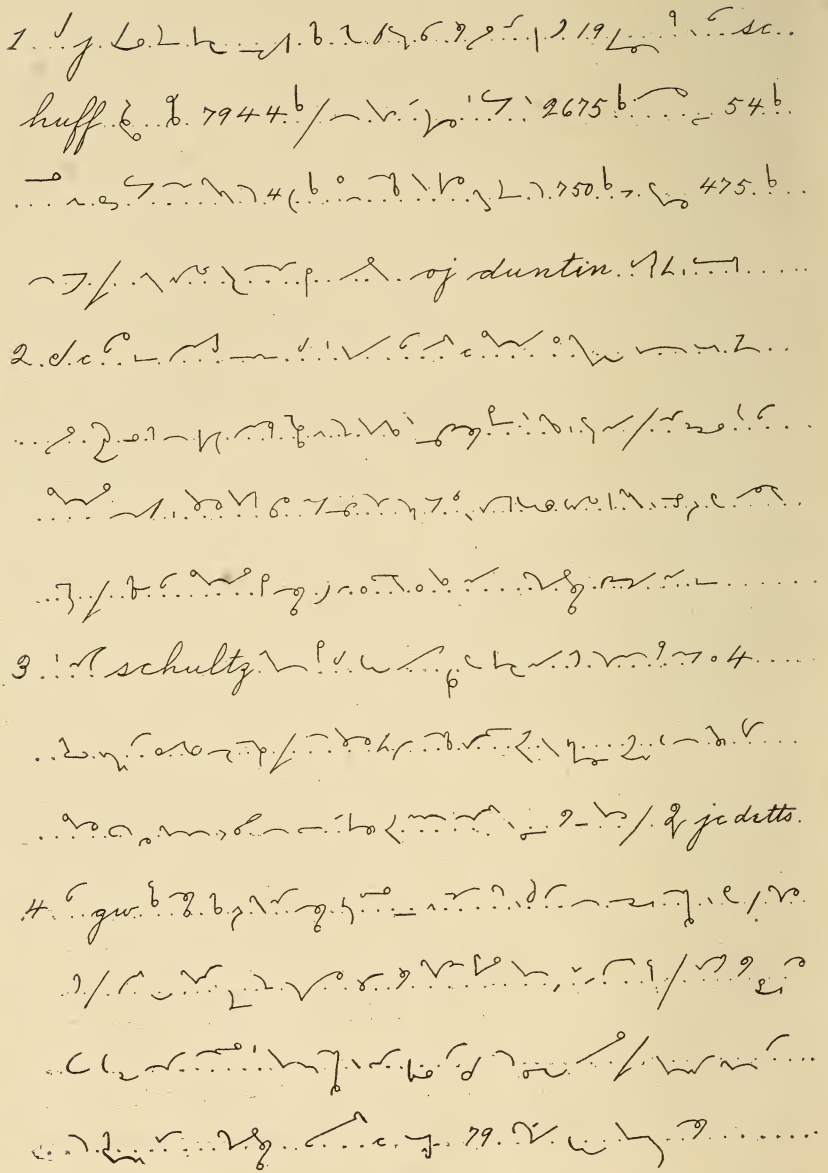
12. Yes, yes sir, yes sirs, ye, you will be sorry, your insurance. You should not put off till tomorrow what you can do today. You should take care of the pennies; the dollars also.

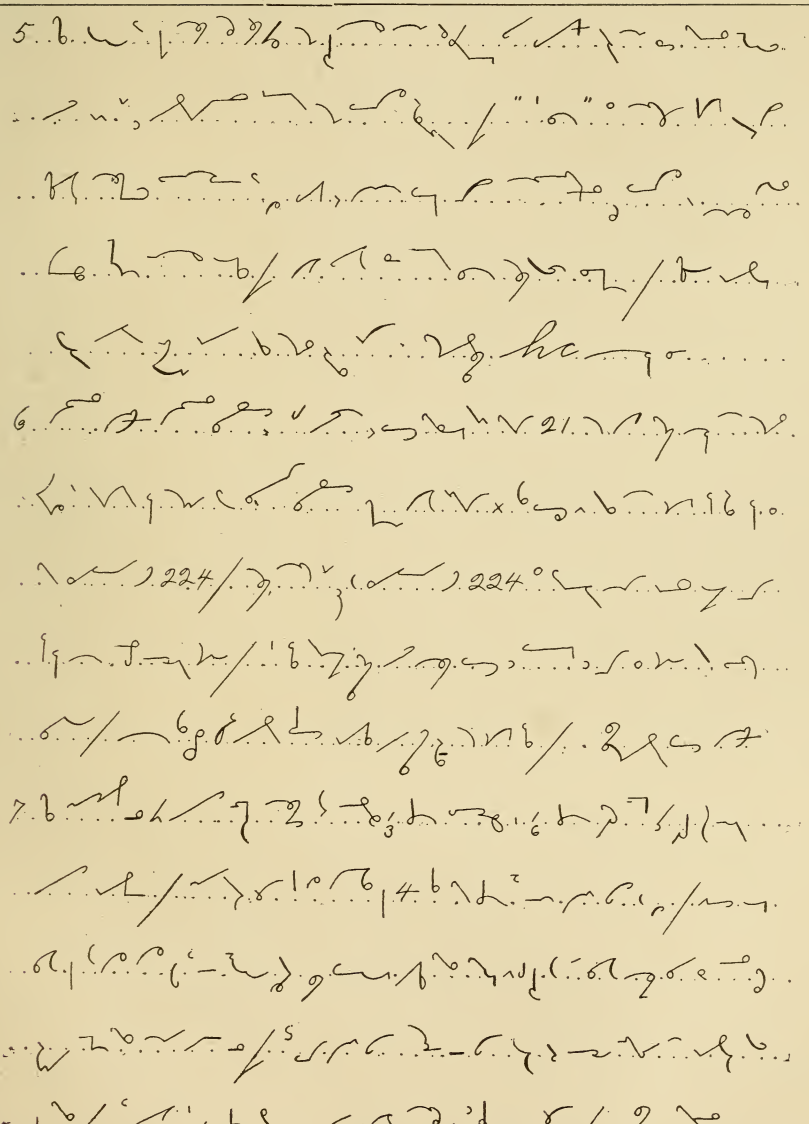
13. Your loss of the contract is to be regretted. You are shipping good brick for the construction of the building. You should revise your financial statements. You may send the 30's at once.

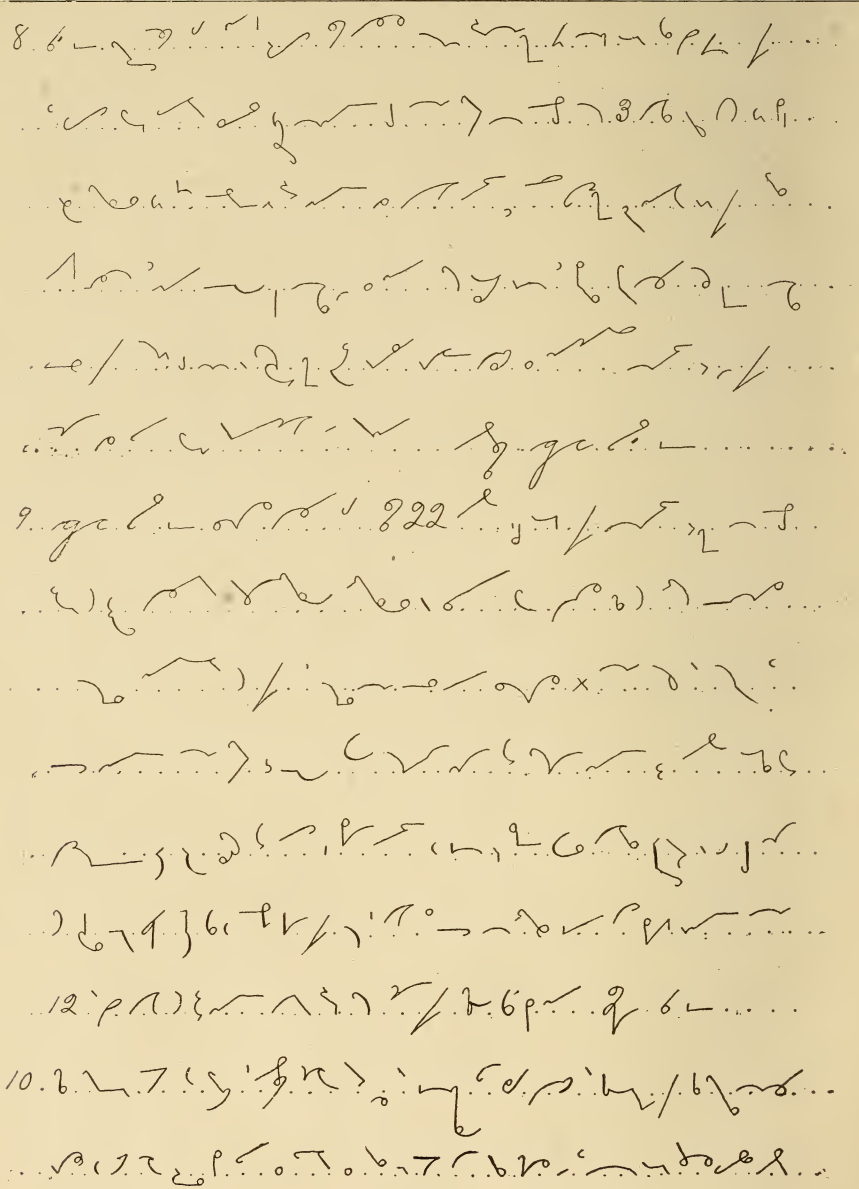
14. You were wrong that time. You were dancing tonight, were you not. You ought to be successful with your work. Your clerk is to blame for sending bad brooms.

15. You should now practice reading and writing the business letters, etc., which follow, for in them are many examples of short-cuts.









11. [illegible]

396 [illegible]

[illegible]

12. [illegible] 29 [illegible]

[illegible] stearns [illegible]

[illegible]

[illegible] a 42397 [illegible] 1500 [illegible]

[illegible]

13. [illegible] 100 [illegible]

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75 [illegible] 100 [illegible]

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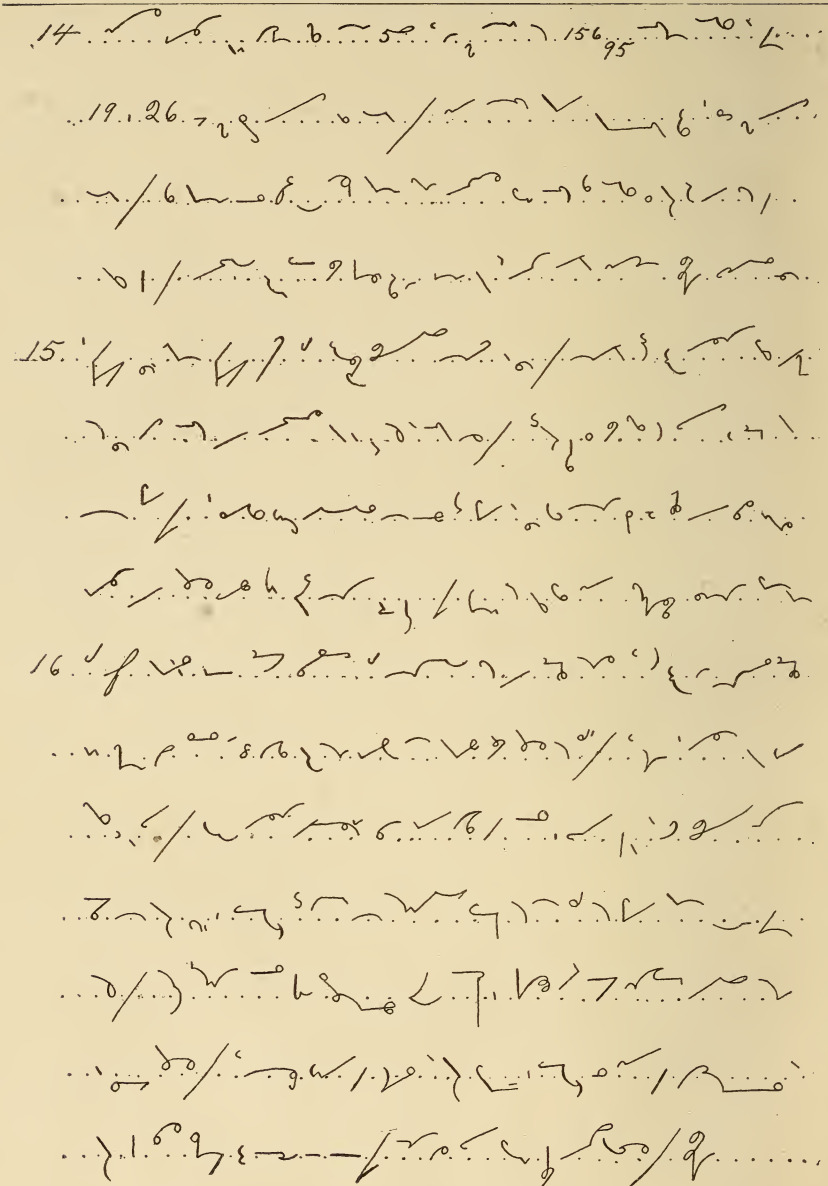

17 [illegible] goods [illegible]

[illegible]

18 [illegible]

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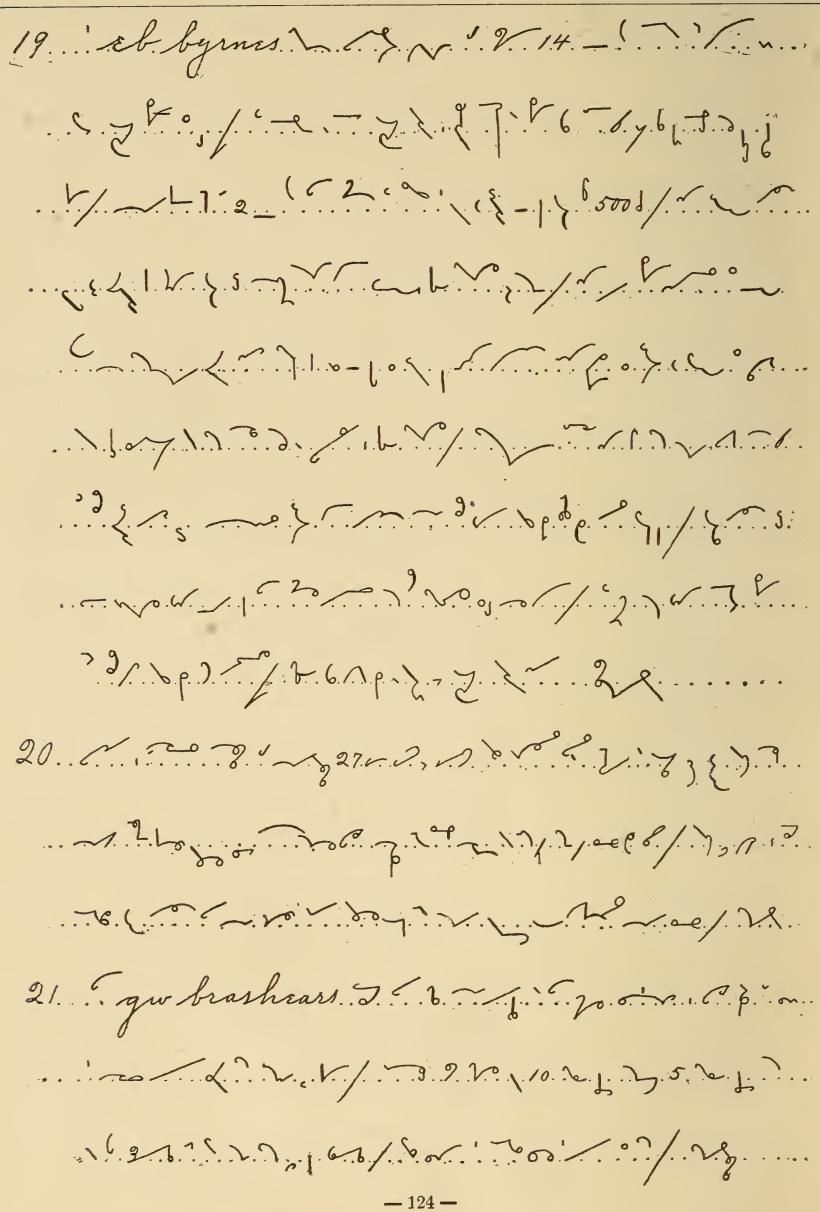

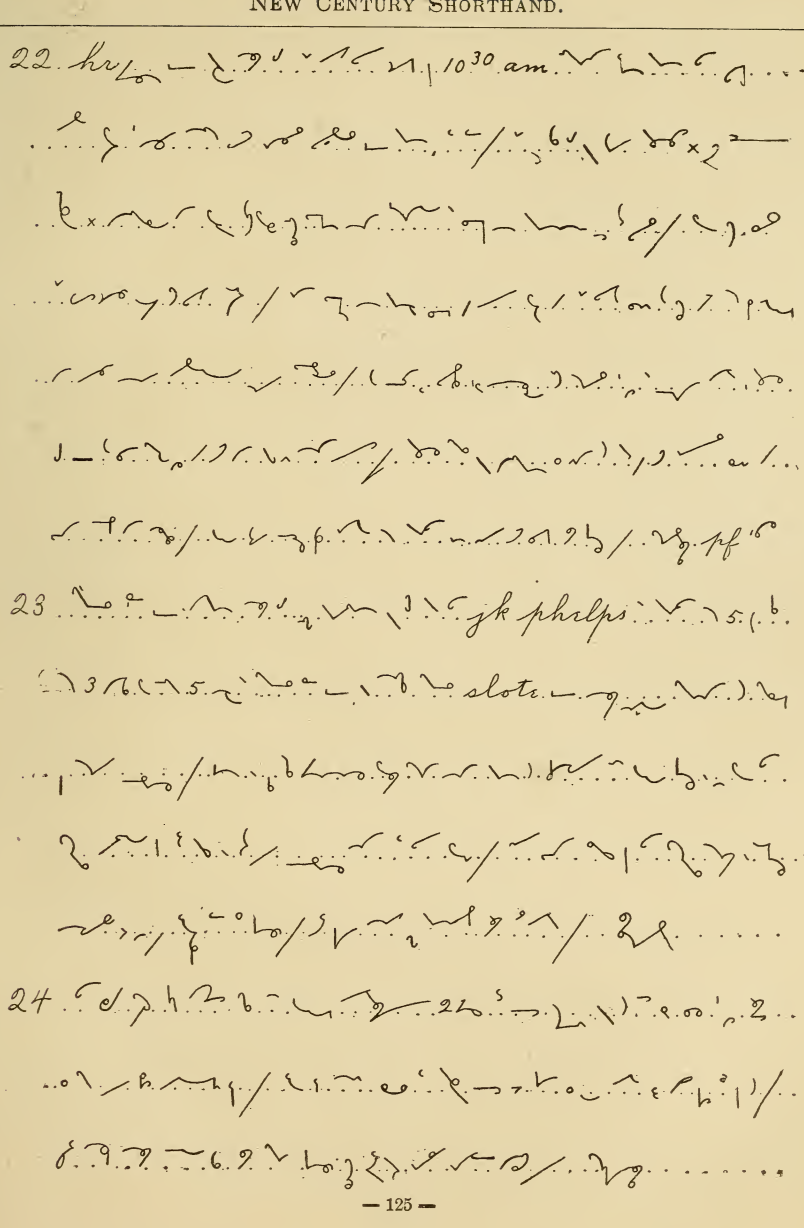

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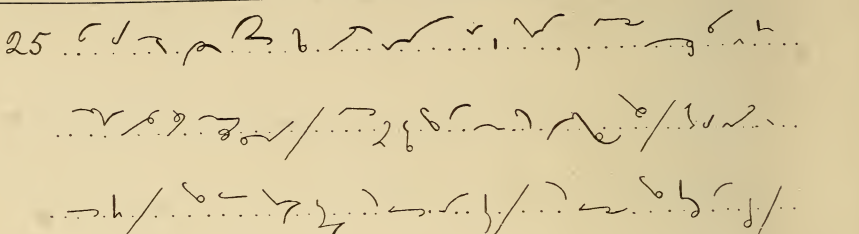

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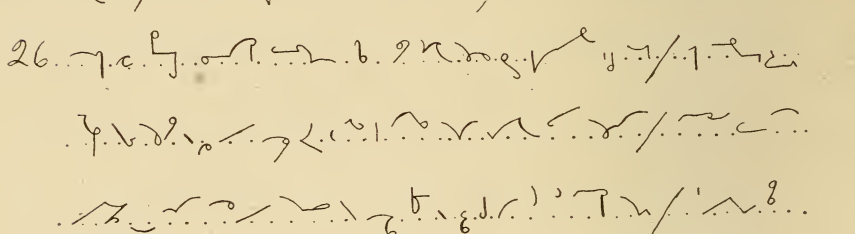

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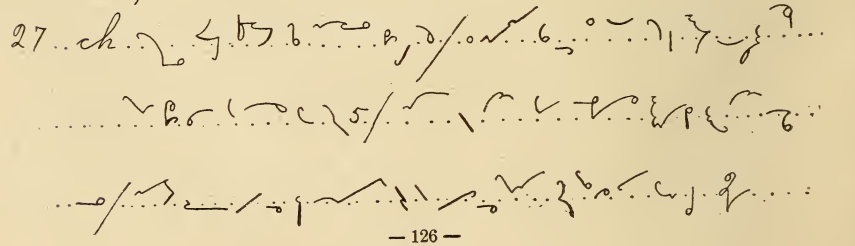

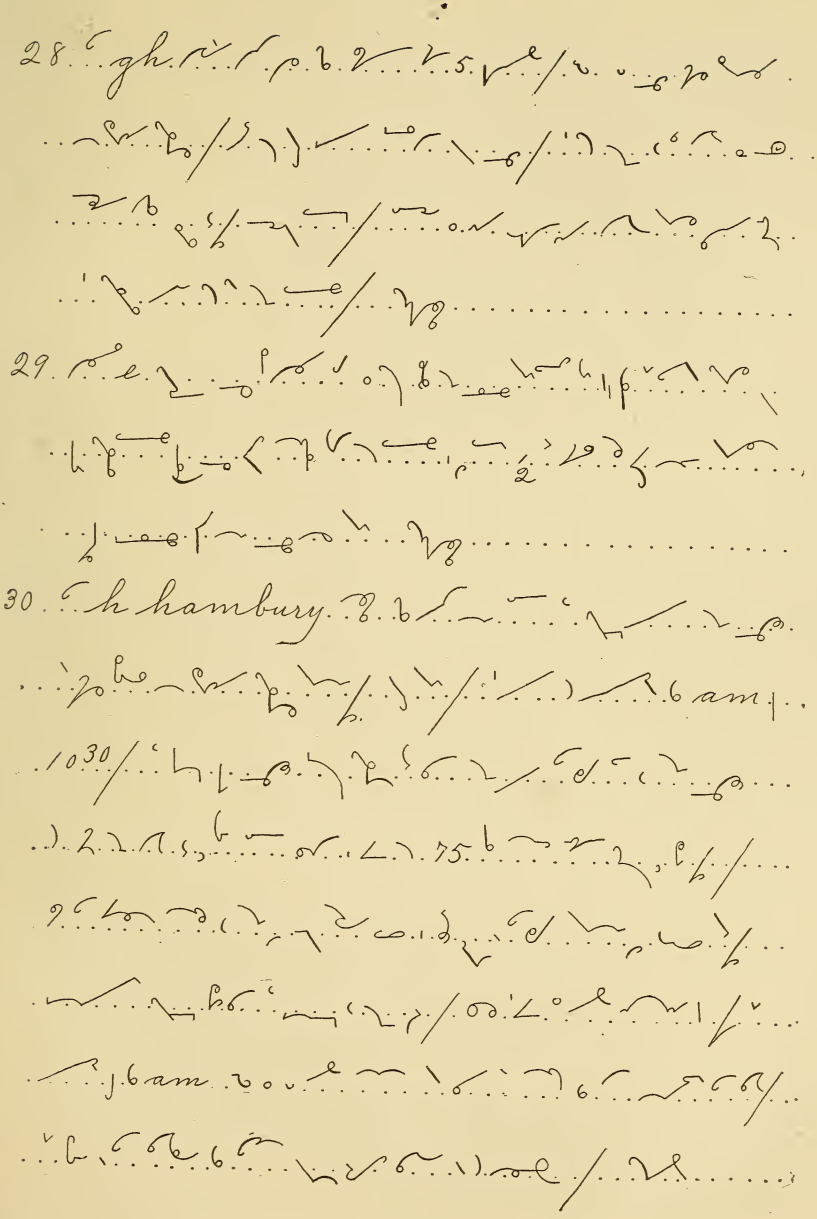

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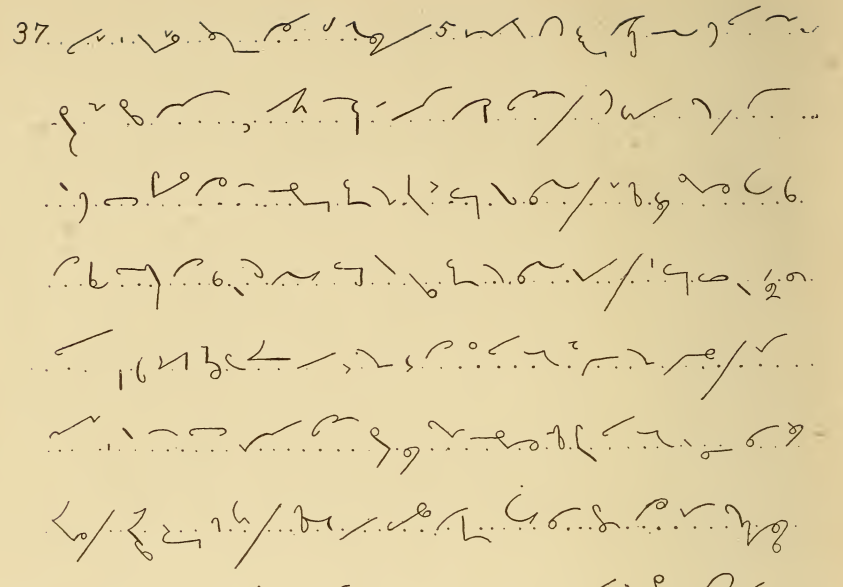

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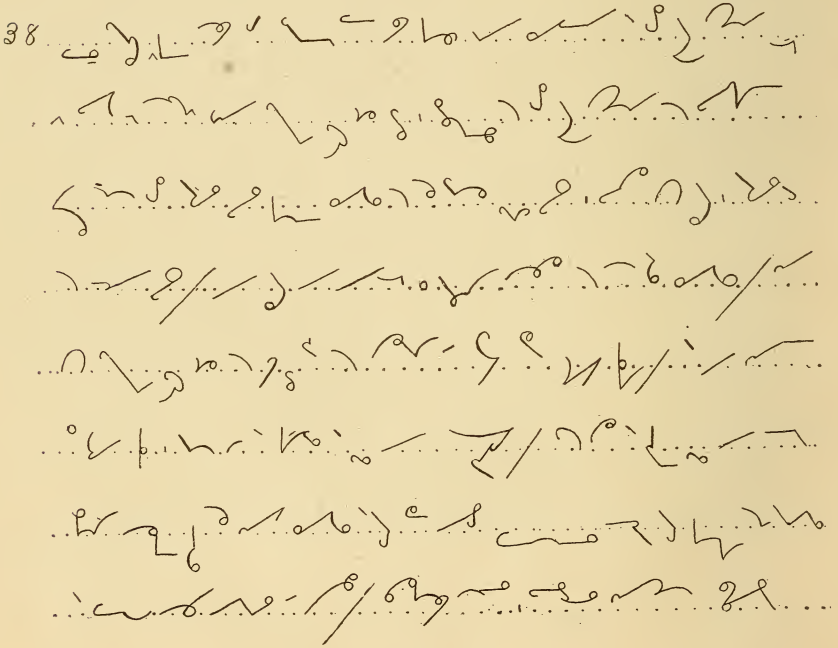

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40 amil

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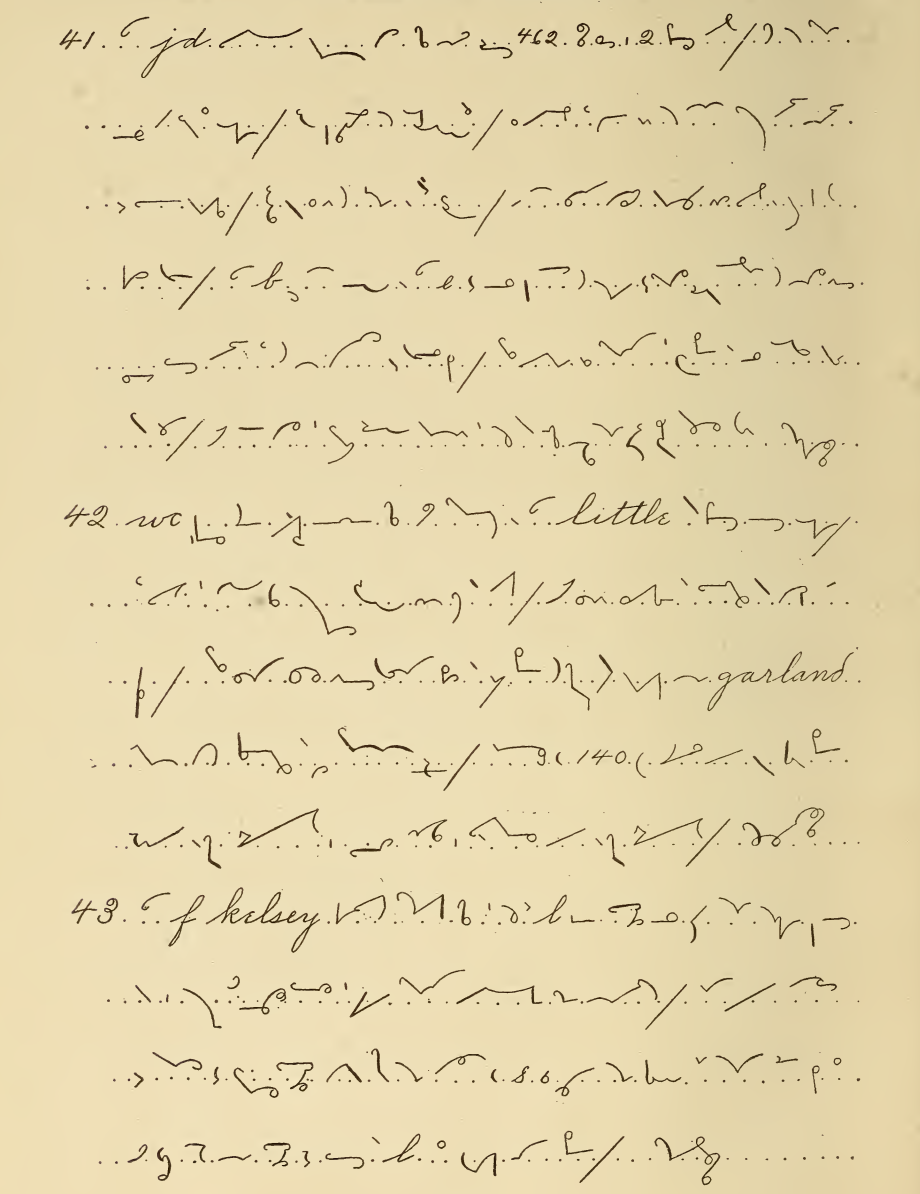

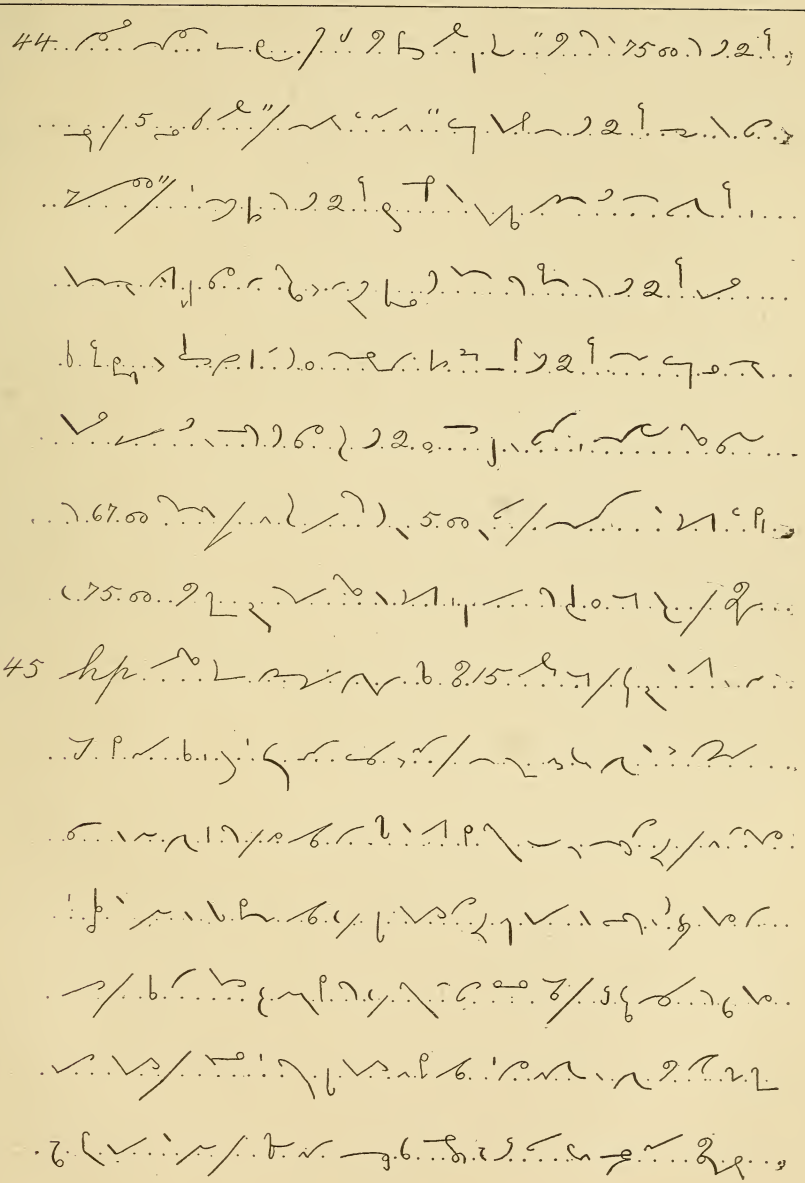

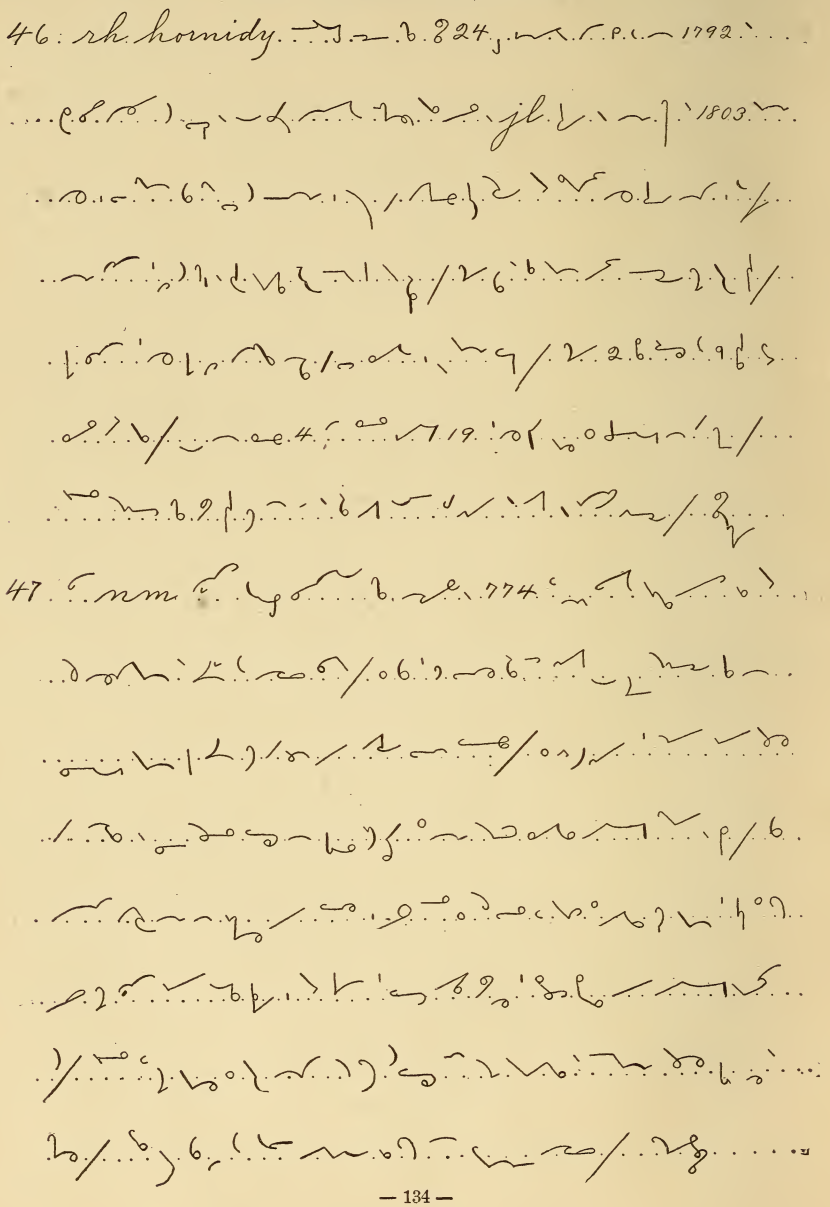

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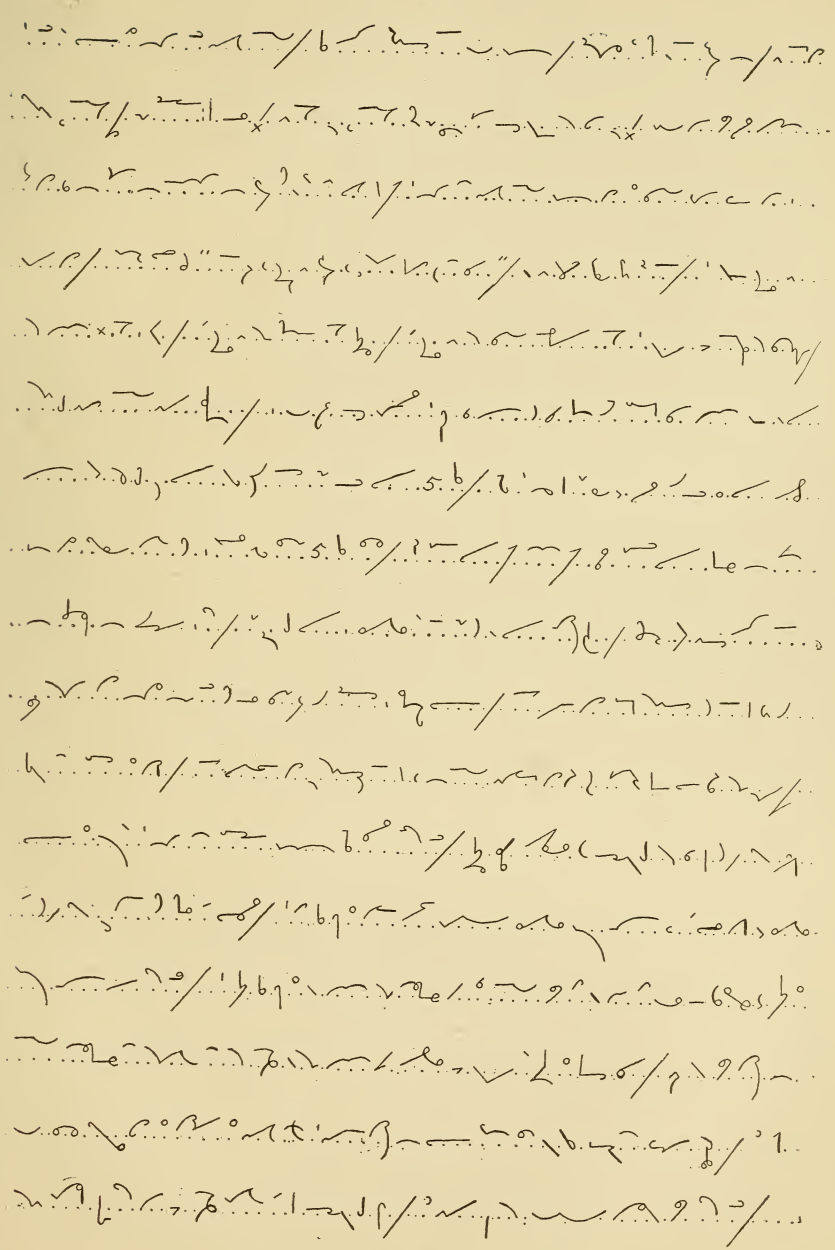
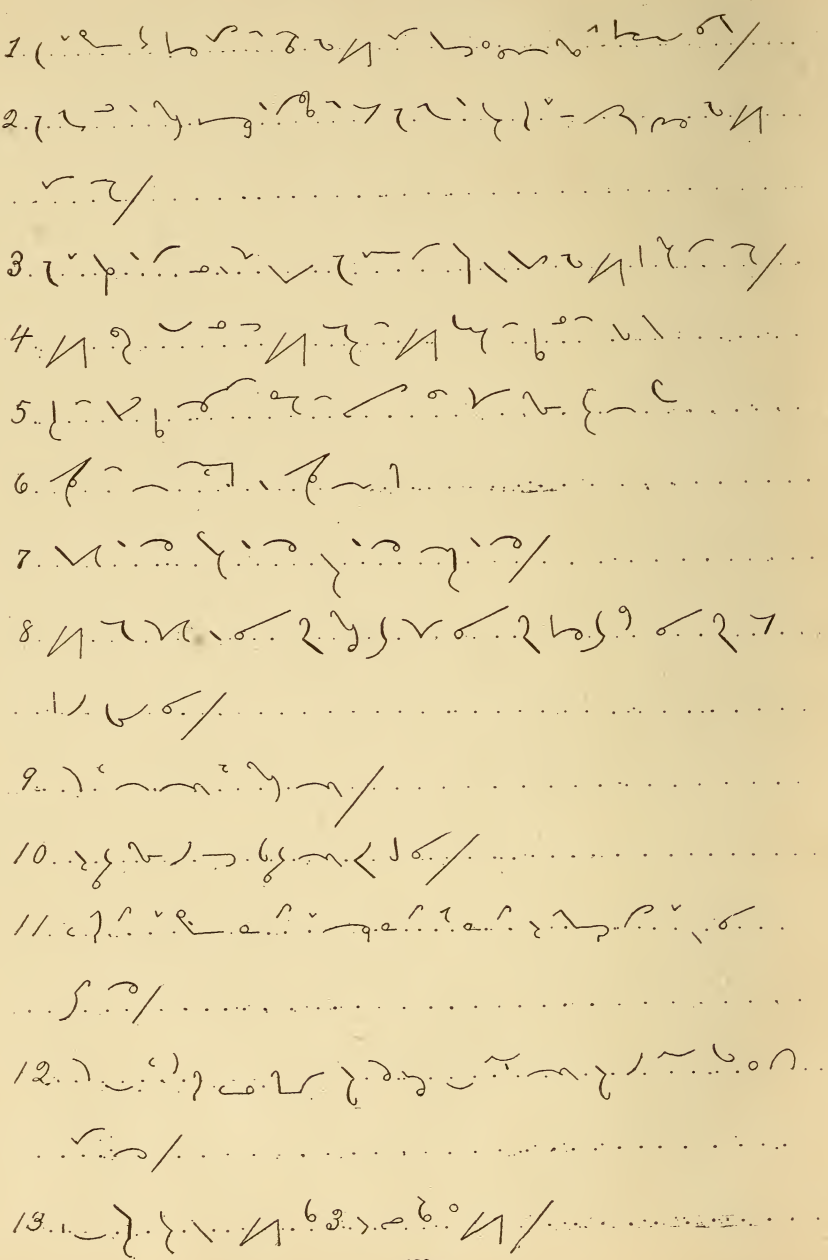
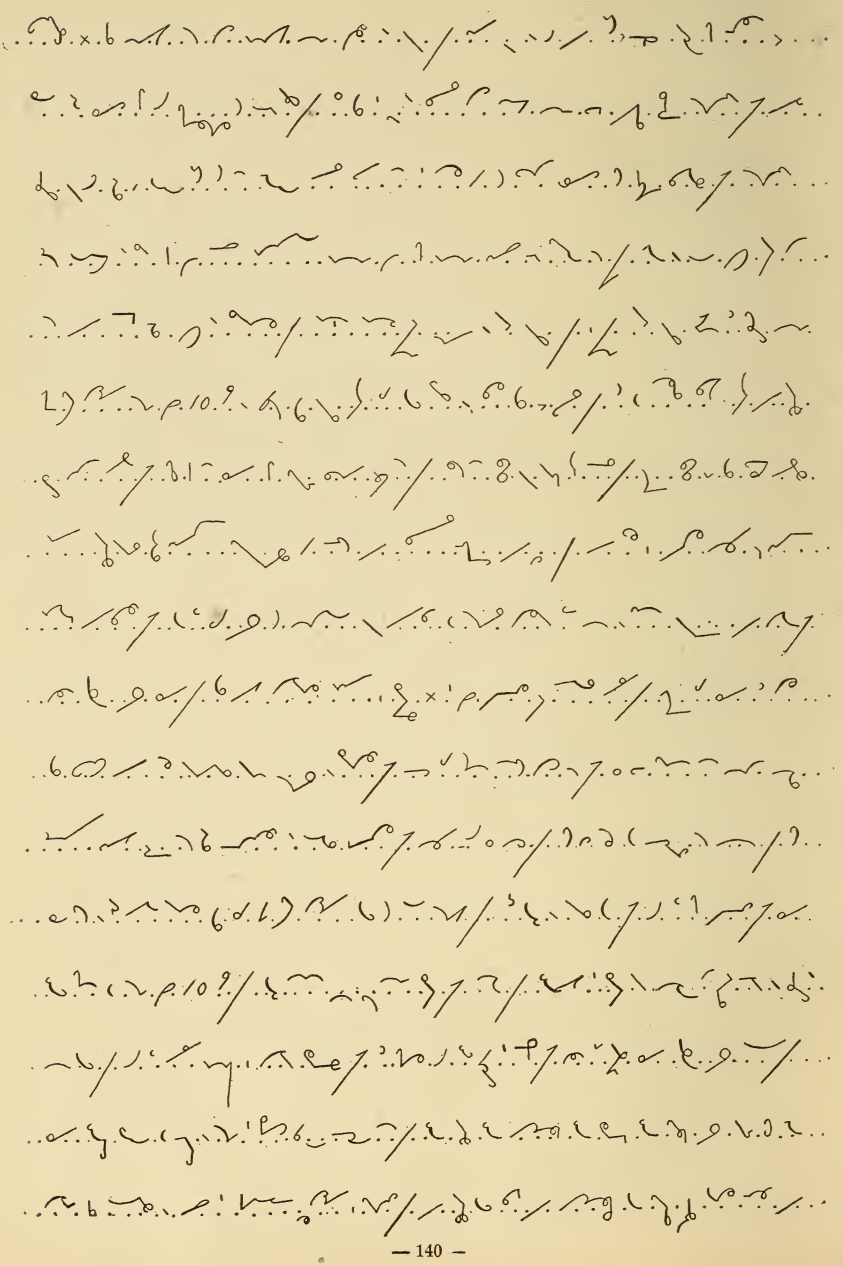
49 fe vermillion

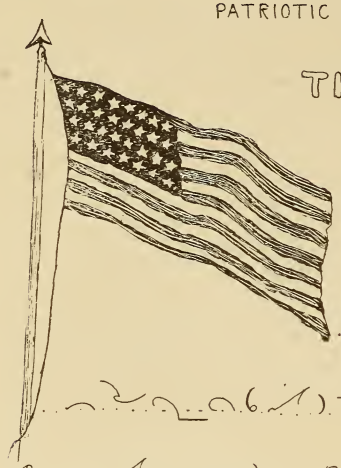




duc de la rochfoucauld.



PATRIOTIC POEM



THE EMBLEM OF THE FREE.

The Old Oaken Bucket.

2.

3.

Correct Forms for Letters.

Opinions vary greatly as to the exact arrangement of letters, but the following forms are the ones most commonly used. The student is advised to always make use of these unless his teacher or employer insists on different ones. It is especially recommended that stenographers yield to the wishes of their employers in this and other respects, for it must always be remembered that the employer is paying for the work, and therefore it should be done to suit him.

St. Louis, Mo., Sept. 2, 19.....

Mr. David Davis,
Street Commissioner,
San Francisco, Cali.

Dear Sir:—

In reply to your letter of the 10th instant, it pleases us to say that we can furnish you with all the material you desire for the construction of your building, even to the roofing, if necessary. In regard to papering the walls and ceiling, would say that it is our custom to sublet this part of the contract.

Under separate cover, we are sending you plans and specifications, and trusting they will receive your prompt and favorable attention, we remain,

Yours very truly,
Centennial Construction Co.

Denver, Colo., March 11, 19.....

Messrs. Brantly, Barton & Co.,
Centralia, Ill.

Gentlemen:—In response to yours of the 11th, we quote you prices on our buggies, as follows:—

No. 20	Common Sense Side Spring	$65 00
No. 30	Improved Victor End Spring.....	68 75
No. 30	New York Livery	68 75
No. 80	Victor Brewster.....	68 75

Trusting to receive your orders, and thanking you for past favors, we are,

Very truly yours,
Gentry Buggy Co.

J. M. Bender, Esq.,
Dear Sir:—

I am in receipt of your kind letter of the 30th ultimo, and in response to the same beg leave to call your attention to the fact that the meeting takes place tonight, and that you will therefore be unable to attend.

Regretting this untoward circumstance, and hoping it will not happen again, I am,

Sincerely yours,
James W. Maxwell.

Mr. Walter Bentley,
Fort Wayne, Ind.
My dear Sir,

It becomes our duty to report that your boy, Charles, plays truant occasionally, and displays a very unruly spirit when corrected. It cannot be denied that he is rather a bad boy, and unless he reforms it will be necessary to expel him.

Very respectfully yours, *State University.*

Additional Writing Exercises.

The student will observe that in many of these exercises words coming under principles learned in previous lessons are introduced. Take care to write such words according to the rules given in the lesson to which they properly belong, and not according to those of the lesson in which they occur. This plan has been followed all through the book, the idea being to take up a new principle in each lesson and at the same time review all preceding ones.

1. PAGE 25.—This is an additional exercise to the first regular lesson in the book. The study of shorthand should begin with this lesson, the preceding pages being merely reference tables, etc.

1. Gay, go, ache, oak, egg, ape, pay, jay, Joe, age, gauge, cope, cape,
2. Cup, duck, tuck, buck, cake, coke, joke, check, Jake, keg, page,
3. Peg, chub, dug, tug, code, jug, bug, beg, take, tuck, cage,
4. Coach, poke, pope, chuck, budge, poach, bake, pup, bub, pug.

2. PAGE 26.—Take care in this exercise to put all first-place vowels at the beginning of some stroke, and all second-place vowels in the center. Try to avoid your former mistakes.

1. Paw, jaw, caw, chaw, eat, tea, key, eke, toy, boy, joy, odd, guide, pipe,
2. Peep, tip, type, top, body, pity, kick, pick, buggy, Peggy, putty, chubby,
3. Keep, copy, cheap, chip, chippy, dig, toddy, pig, piggy, pitch, pudgy.

3. PAGE 28.—Keep the first-place vowels at the beginning, the second-place at the center, and the third-place at the end. Remember to put the light second-place vowels before the second stroke, when they come between strokes.

1. Pa, pew, cue, due, chew, boo, pack, tack, Jack, bag, baggage, package,
2. Dockage, back, aback, attack, caddy, cook, cooky, book, jag, gag,
3. Gouge, dowdy, duty, beauty, tobacco, dug, buggy, pig, decoy, decay.

4. PAGE 31.—Notice that in the Reading Exercise of this lesson some of the vowels are joined directly to the stroke, as in the words *ice*, *ivy*, etc. The long i and the oi may occasionally be joined in this manner at the beginning of strokes, and the ou and long u at the end. Study the rules regarding the use of the new strokes introduced in this lesson and the next, but do not try to memorize them.

1. Fig, fib, fop, fog, foggy, defy, jiffy, coffee, fish, fishy, dish, bosh,
2. Sheep, ship, sheepish, thigh, thy, vie, off, offish, saw, shoddy, thee,
3. Thief, thieve, shock, busy, dizzy, teeth, tithe, pity, pith, pithy,
4. Sea, see, fee, shy, eyes, ice, icy, sigh, ease, easy.

5. PAGE 33.—Don't say that you can't tell the r from the ch. The ch is always made downward, and is written at a steep angle; the r is always made upward, slopes much more than the ch, and is somewhat longer. In ¶ 8 of the lesson the instruction to turn the circle at the beginning of w from right to left, means that the pencil starts to the right from the point where it is placed on the paper. Turn to the Table of Appendages, and examine the w and y at the end of the second column. The circles are left open so as to show the exact manner in which they are turned.

1. Poke, bale, tear (n), tear (v), Dutch, like, luck, faith, leap, fear, fire,
2. Hitch, pony, bonny, below, bellow, pillow, escape, mush, knave,
3. Muddy, fife, namely, nip, heap, hop, nape, shoal, shell, shying, paying,
4. Aiding, hoeing, head, vague, putty, naughty, denial, lily, decay,
5. Raiding, roping, decoy, haughty, weighing, yoke, inking, rate, rightly.

6. Page 35.—If any one should tell you that you could not distinguish the end of a stroke from the beginning of it, you would laugh at him. But if you are not very careful, you will make mistakes on that very score.

1. Lodge, ledge, latch, like, alike, alight, allege, alleging, lock, lake,
2. Lack, alack, alum, aloof, await, shipping, shaving, shoving, ashy,
3. Shame, sham, assume, yawl, moping, mopping, Madge, mapping,
4. Malady, jobbing, pile, pale, pool, pulley, doily, daily, duly, dump.

7. Page 37.—Words like *sigh* should be written with a stroke s, and the plural formed by adding a final s circle; words like *seize* should begin with the circle s.

1. Speak, spoke, stack, stock, stuck, stag, cause, case, gas, miss, muss,
2. Mass, Mose, moss, hiss, haze, house, cheese, such, chase, choose,
3. Lease, less, lass, fees, face, fuse, wise, ways, wooes, faces, pieces,
4. Paces, passes, teases, dozes, induces, senses, seasoning, seasoner,
5. Successes, exercises, exercised, devises, advises, recess, recesses.

8. Page 39.—Leave out all the vowels, and take especial care to phrase only such words as have colons between them. Keep your eyes open.

1. Think of: the right way at: the right time, and avoid going: the wrong way. 2. Follow the same business daily and think: the same way day by day, and you may soon only exist. 3. If the summer days seem to: be hot, and life is dull and slow, go to: the park for: some exercise. 4. A wise boy goes at his daily toil laughing and singing in his heart.

9. Page 41.—Insert all vowels in the exercises on words. Remember that no vowels can be read before or after the circles and loops.

1. Pieced, paste, abused, baste, gist, just, reason, escape, deepest,
2. Biggest, stop, step, stoop, bestow, sting, most, boasts, bolsters, steer,
3. Store, sunrise, yeast, discussed, surmised, days, daze, daisy, dizzy,
4. Puss, pussy, fuss, fussy, fussed, vests, size, sizes.

10. Page 43.—1. Anybody may save money; it: is wrong, though, to save money and ruin one's health. 2. How long must one study, and how long should one toil, each day? 3. You: should desire peace and joy on earth, and should: be: the first to seek such things. 4. It is folly to: think ill of any one you: love. Unless you do something for: the poor, you: will: be poor as long as you: live.

11. Page 45.—1. Wit, wet, wide, weep, wood, wade, wooed, wavy,
2. Wifely, woke, awoke, wink, weight, weighty, witchery, quick, quake,
3. Quack, quackery, twice, twig, twist, quota, swayed, swoop, switching.

12. Page 47.—1. What is: the best thing to: do when one is in: a fix?
2. A boaster never waits to hear what anybody else may have to say.
3. It is impossible to: do things well unless you have: the necessary tools.
4. Tomorrow you may never see, so work well and live well today.

13. Page 49.—1. Try, tree, tear (n), tray, tear (v), utter, upper,
2. Outer, true, tour, pray, pear, pure, upper, extremity, freely, fearing,
3. Destroying, disgracing, pressing, trusting, sisterly, jobber, dagger.

14. Page 51—In ¶ 2 it is meant that the phrase *he: will* begins with a stroke which slopes exactly like the second half of the sign for I, only, of course, being made downward. 1. Dear Sister Cora:—It is possible that I may visit you one day next week, and: I hope you: will: have things fixed up and: ready for: me. Yours, Joe. 2. Dear Brother Joe:—It seems a long time since we: have seen: you, so long that to see you will: be like: a dream. All is in: readiness, and we: shall look for: you very soon. Cora.

A Parting Word to Students.

Presuming that you thoroughly understand the principles of shorthand, the next thing to do is to get some one to dictate to you slowly the sentences, business and friendly letters you have gone over in this book. If you are studying with some one who also understands the shorthand, you should dictate the engraved matter to each other, and before taking up another exercise you should compare your notes with the engraving to see if you have written correctly. If you are not quite sure that you understand the principles thoroughly, you should transcribe business letters, literary articles, etc., into shorthand, and have your work corrected by a competent teacher. Some of the articles in this book, like the one entitled Basis of Shorthand, will do for this purpose. Be careful when you first take dictation to use only familiar matter, something that you have practiced writing many times from sight, and are therefore acquainted with the correct outlines for the words. When you can do this well, new matter may be taken up, something not too difficult.

Thinking in shorthand is a great help. Make mental pictures of every word you see; even as you go along the street, you can devise shorthand outlines for the words you see on signs, etc. Try to make mental pictures of words as they are spoken by some one talking rapidly. If you are sitting down, and have no note book, make imaginary outlines on your knee, or even in the air. However it might be well not to carry this too far when among strangers. At public meetings, take your note book and try to follow the slow speakers, and when you can get what they say with ease, hunt up faster ones.

The keynote of success in learning is to avoid repeating mistakes. Get a small memorandum book, and in it enter all corrections alphabetically. This will enable you to refer to them readily, and the very act itself of putting them down will impress them upon your memory. Keeping such a record also helps you to be methodical, and tends to lessen the number of mistakes.

Try to avoid heated arguments about shorthand systems. If any one insists on extolling the merits of his particular way of writing, take up a book or a newspaper and read to him for about five minutes at the rate of 150 words per minute, and then ask him to read it back. This will generally cool him off, and all you will have to do will be to listen to his excuses about not being in practice, etc. As for yourself, don't go around boasting what you can do, unless you are willing and ready to stant a test. At the same time, do not be too timid about stating your qualifications. Don't hide your light under a bushel. If you can do a thing state so quietly, if asked about it; if there is anything you can't do confess it, but state that you think you can learn it in a very little while if given a chance. You should, however, qualify yourself well before applying for a position of any kind.

In closing, the author would impress upon you the following thoughts: Anything worth learning requires time and patient effort. You must dig for diamonds; cobblestones can be picked up anywhere. Systems of shorthand exploited as being "easy" are generally easy only in the beginning. Taken all the way through, the shorthand presented in this book is simplicity itself in comparison. No one lacking the intelligence and education necessary to learn this system can ever hope to succeed as a stenographer, no matter what system used. Good luck to you.

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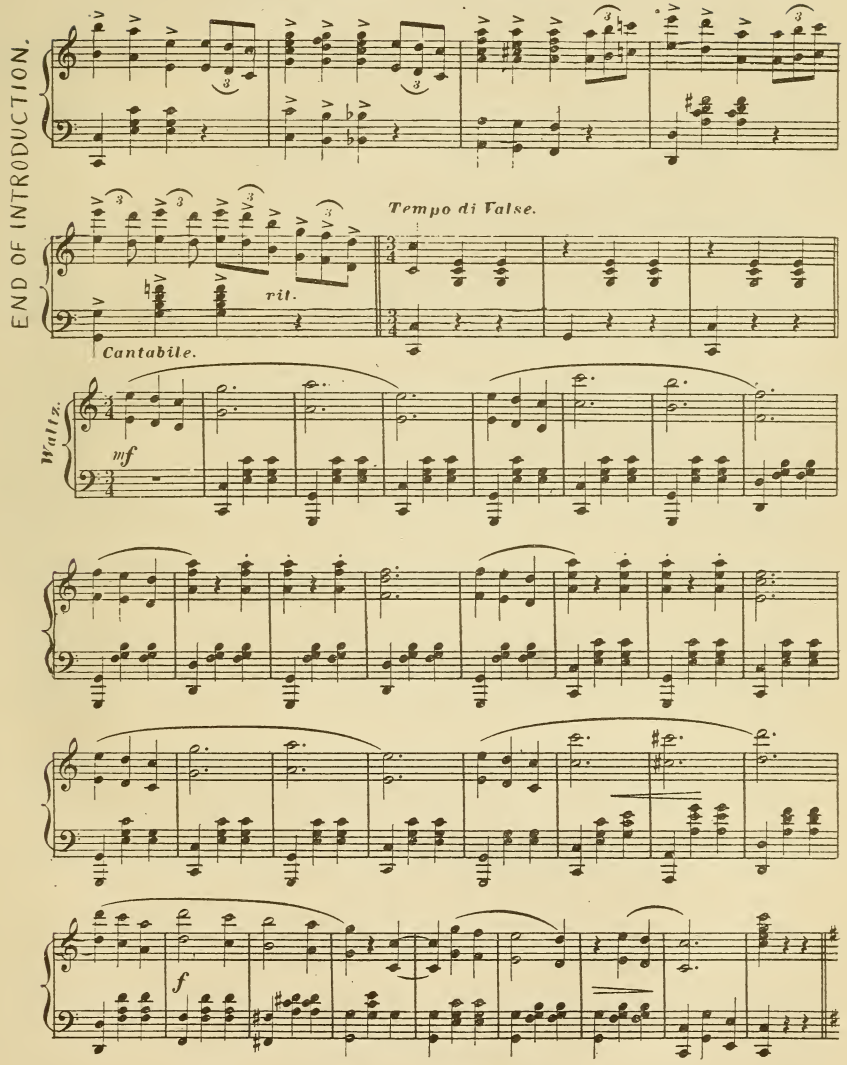

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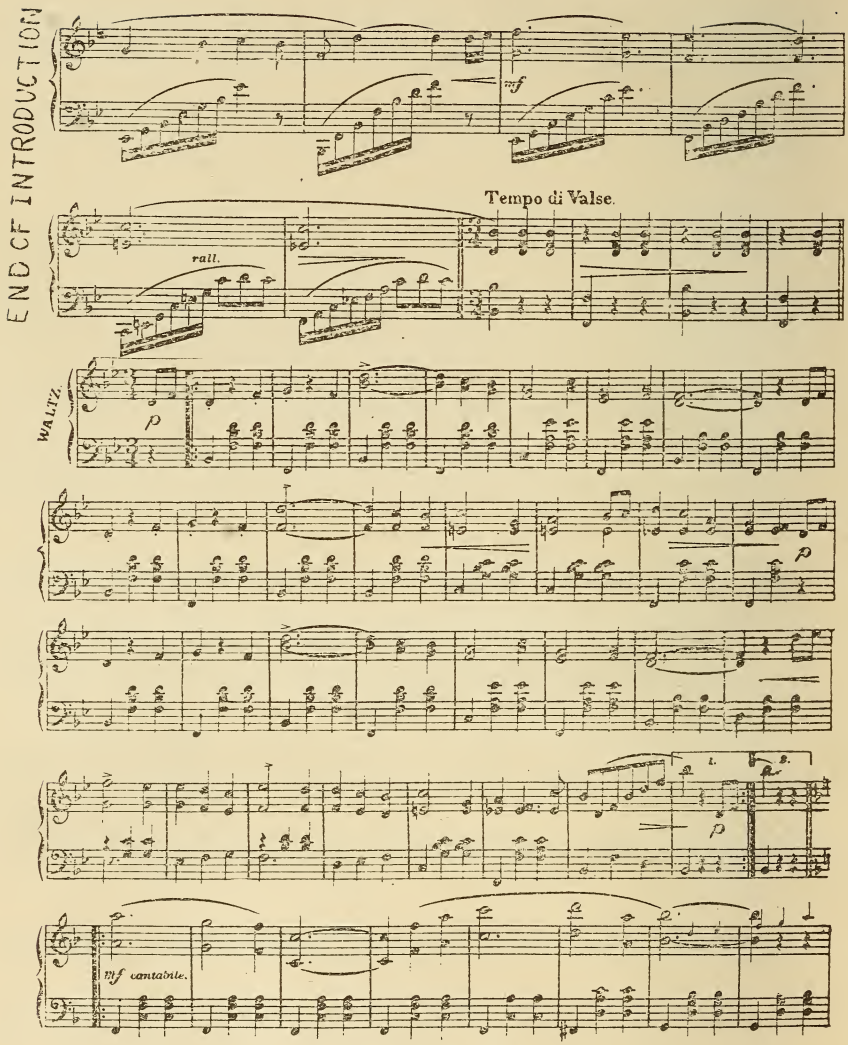
PAPINITA WALTZES.



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MY MOTHER'S CRADLE SONG.

Refrain. *Tempo di valse.*

Go to sleep my ba - by. Close your eyes my love,
p
God is watch-ing o - ver you from His home a - bove:
He will guard and keep you. Let no harm be-fall,
You're His lit - tle dar - ling. You're His all in all
colla voce.

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THE EMBLEM OF THE FREE.

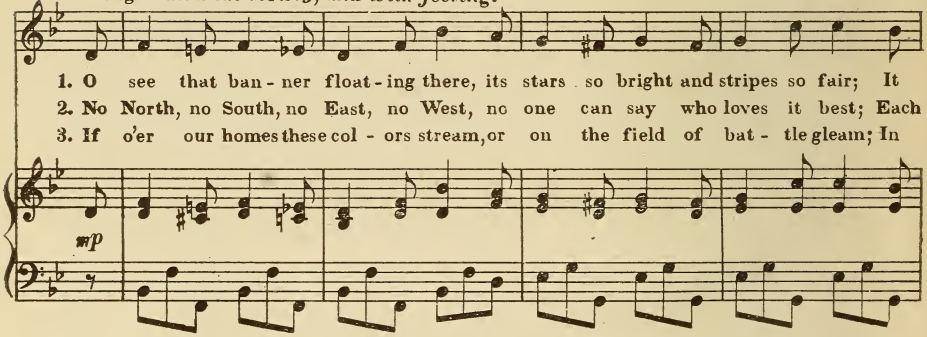
PATRIOTIC SONG.

Arr. by D.S.DeLISLE.

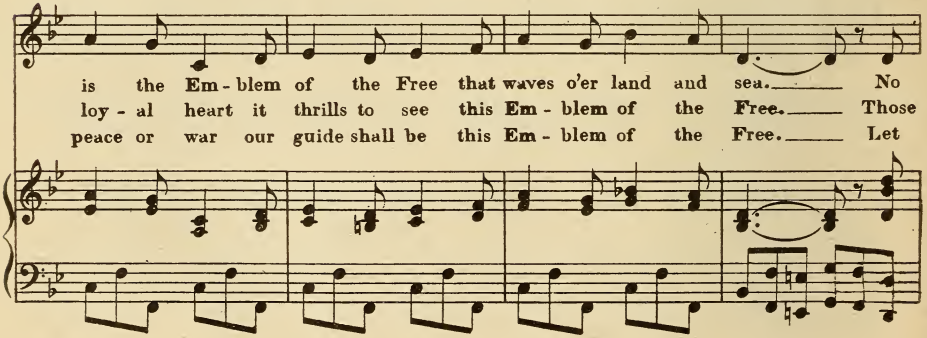
Words & Music by
CLARENCE CHRISMAN.

Moderato.

Sing somewhat slowly, and with feeling.



1. O see that ban - ner float - ing there, its stars so bright and stripes so fair; It
2. No North, no South, no East, no West, no one can say who loves it best; Each
3. If o'er our homes these col - ors stream, or on the field of bat - tle gleam; In



is the Em - blem of the Free that waves o'er land and sea. No
loy - al heart it thrills to see this Em - blem of the Free. Those
peace or war our guide shall be this Em - blem of the Free. Let

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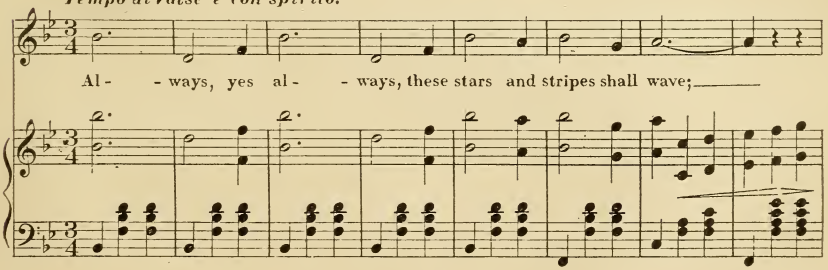
fin - er flag in all this world was ev - er to the breeze un-furled, And
stripes of red, that field of blue, those stars that spar-kle like the dew, Our
all who love sweet Freedom's land be - neath this ban - ner firm - ly stand; And
con - quered it shall nev - er be, this flag of lib - er - ty.
joy and pride shall ev - er be, this flag of lib - er - ty.
con - quered it shall nev - er be, this flag of lib - er - ty.

CHORUS:

Tempo di Valse e con spirito.



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